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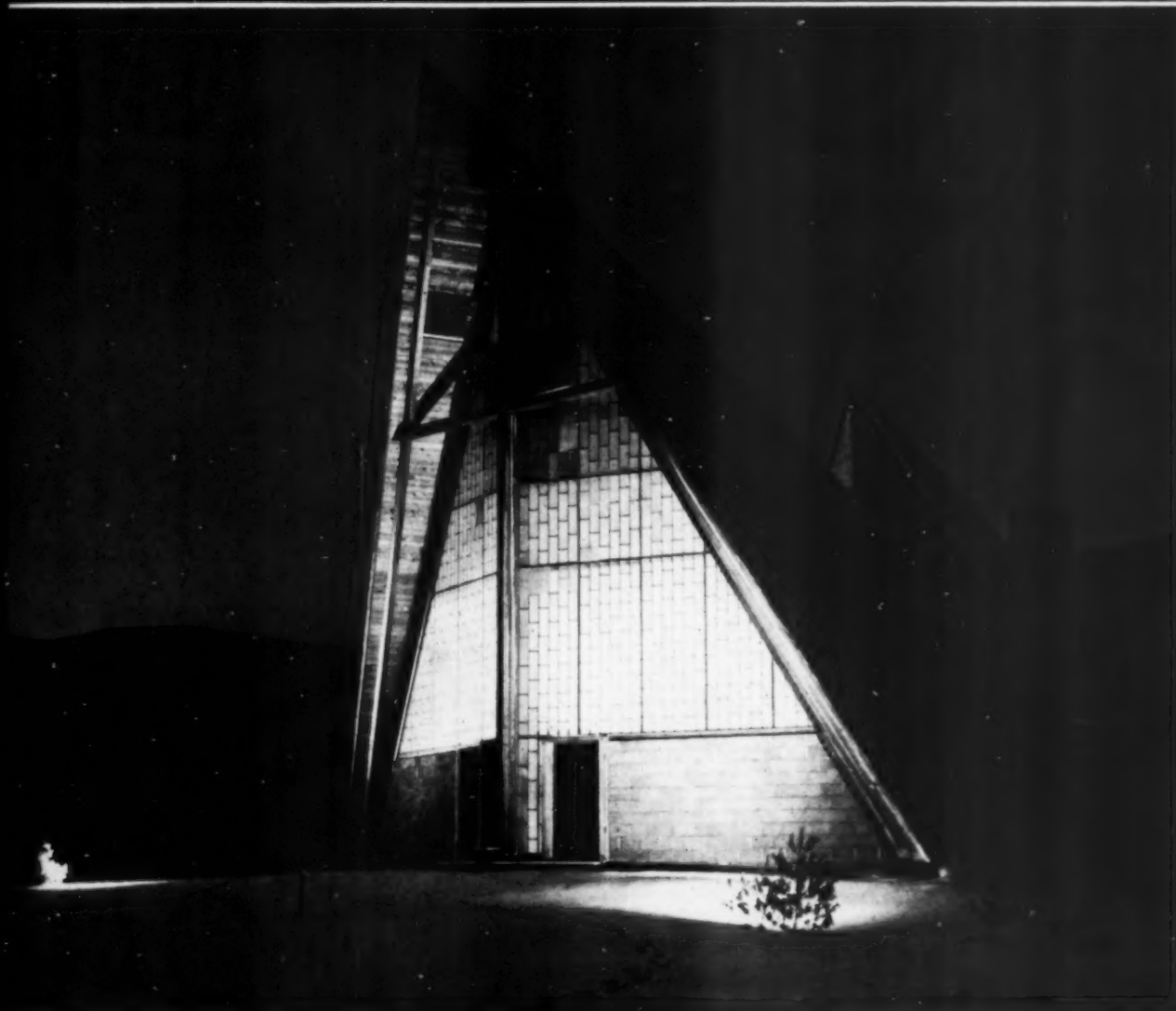

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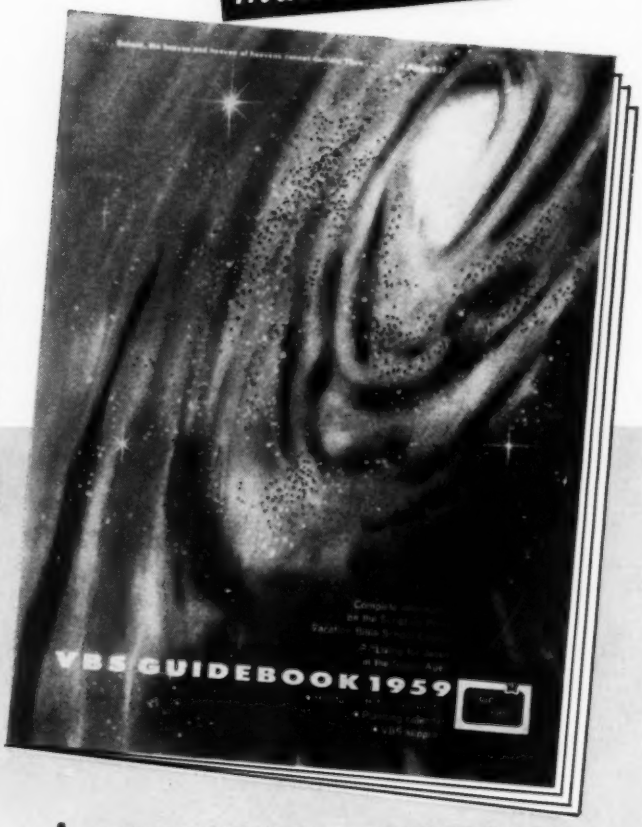

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ITEMS OF INTEREST 6

AN ARCHITECT'S NOTES 8

EDITORIAL 10

ANNUAL CHURCH ARCHITECTURAL CONFERENCE 11

CHURCH BUILDING, U.S.A. 13
Part I—Modern Churches

A CHURCH'S CHALLENGE TO AN ARCHITECT 28
By Harris Armstrong, F.A.I.A.

FUND RAISING THROUGH PRODUCT-SELLING 30
By Joyce A. Seitzinger

A NEW DIMENSION FOR WORSHIP 34
By Rev. Lester Milton Utz

PLANNING THE FELLOWSHIP HALL 38
By John K. Heyl, A.I.A.

HAVE YOU HEARD? 42

MAY WE HELP YOU? 44

A PLACE FOR GIRL SCOUTING IN THE CHURCH 45
By Marion C. Amen

THE PASTOR'S BOOKSHELF 51

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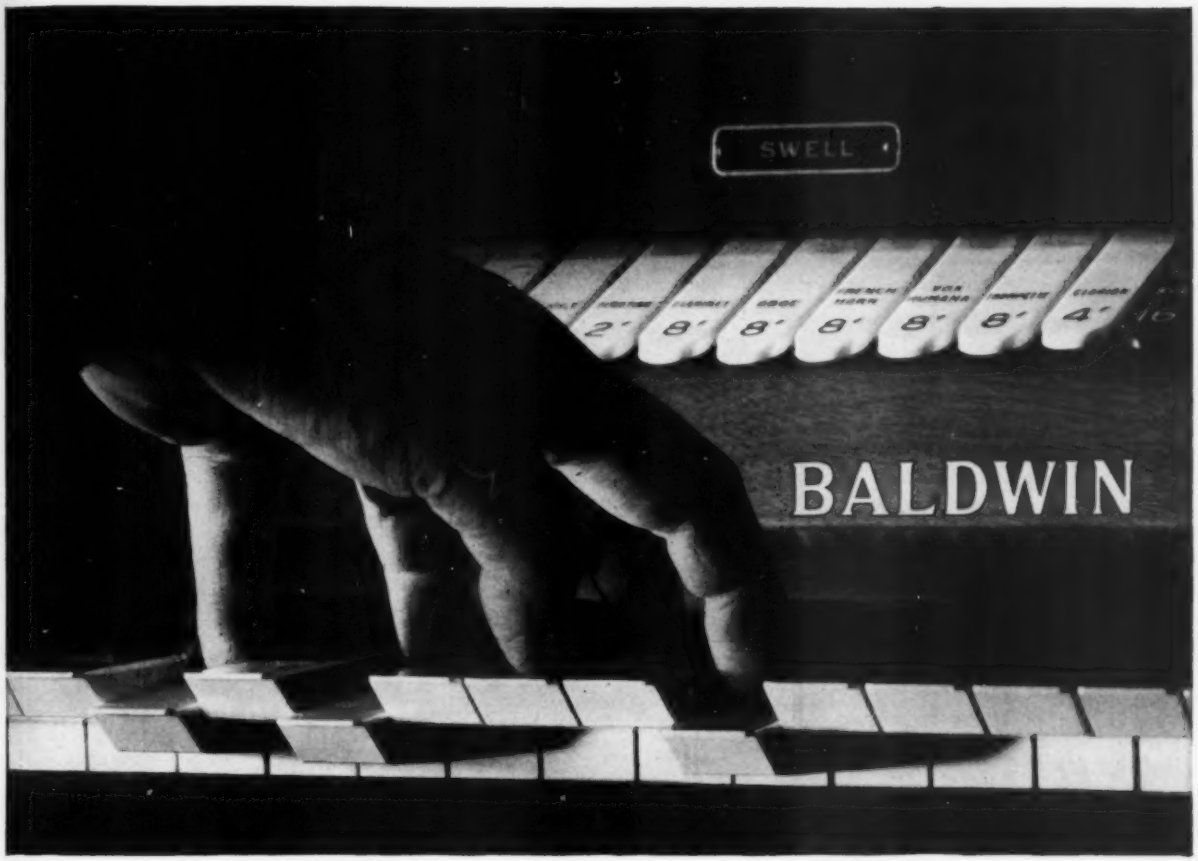

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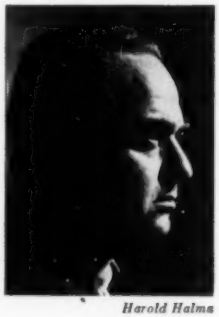
Your Church welcomes Mr. Edgar Tafel, A. I. A., 14 East 11th Street, New York, N. Y., to its editorial staff. Mr. Tafel joins architects Charles Edward Stade, Park Ridge, Illinois, and I. William Ricciuti, New Orleans, Louisiana, as editorial consultants on church architecture, building and equipment.



Harold Halma

Mr. Tafel has had wide experience in the profession of architecture and his firm has designed a number of churches and church schools. He is currently completing the preliminary sketches for the Protestant Chapel to be erected soon at the Idlewild Airport, New York. Mr. Tafel was educated at New York University and worked with Frank Lloyd Wright for nine years. He is a member of the American Institute of Architects.

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(*Continued on page* 56)

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An Architect's Notes

By Abraham B. Eastwood, Jr., A.I.A.
Associate Editor, *Your Church*

Disregard of the Obvious

One of the finest architectural publications, prior to World War II, had a monthly column with the above title. The editor's practice was to point out at least one poignant case which exemplified the title. This column made a deep impression upon me. Many times, in the ensuing years, after struggling for hours in search of a design solution, I have suddenly realized that the obvious had been overlooked because of the maize of minor requirements which needed consideration.

The same type of situation often occurs with building committees because they do not have a leader who can retain focus on the obvious, central, and essential goal. Too often, the committee becomes involved in details which lead away from their central purpose.

Many times, when considering a Christian education building, the vision of the building committee tends to gravitate towards what has been done at the local public school or a nearby church, or towards the strict statistics of housing a certain number of children in a certain number of cubic feet. The principal consideration, what and how the children will be taught who attend the church school, thus falls by the wayside and when picked up is geared to the building and made to serve it rather than have the building serve the program. Similarly, a committee can easily loose its focal point when building a new church, and can allow consideration of details, such as pews, pulpit, dossals, altar, etc., determine the worship service instead of allowing the worship service to determine the details.

Ralph Adams Cram, responsible for so many beautiful edifices built during the generation just past, maintained that his purpose was to build a house erected to the glory of God, not one primarily for man's convenience.

Books On Church Building

We have had many requests from pastors and members of church building committees who are interested in books on the subject of church building and furnishing. A certain amount of self-education through reading is indispensible for those about to build or remodel a church building or education unit. The following is a recommended list:

Betts, Darby Wood, editor, *Architecture and the Church.* Greenwich: Seabury Press, 1952.

Clark, William S., *Building the New Church.* Jenkintown: Religious Publishing Co., 1957.

Harrell, William A., *Planning Better Church Buildings.* Nashville: Convention Press, 1957.

McClinton, Katharine M., *The Changing Church.* New York: Morehouse-Gorham, 1957.

Mills, Edward D., *The Modern Church.* New York: Frederick A. Praeger, 1956.

Morgan, H. Daniel, *So You Want to Build A Church!* Fort Worth: Texas Board of Christian Churches, 1956.

Scotford, John R., *When You Build Your Church.* Great Neck: Channel Press, Inc., 1958.

Shear, John Knox, editor, *Religious*

Buildings for Today. New York: F. W. Dodge Corp., 1957.

Stafford, Thomas A., *Within the Chancel*. New York and Nashville: The Abingdon Press, 1955.

Watkin, William Ward, *Planning and Building the Modern Church*. New York: F. W. Dodge Corp., 1951.

A False Economy

Among the letters received by the editors of this publication, it is not unusual to see a few now and then, from pastors and building committees, which state that for one reason or another that their church is doing without the services of an architect. Usually, the letters come from congregations which sincerely desire assistance in the design of their buildings but think, or have been told, that because their budget is small they cannot afford an architect or, that by not hiring an architect they can save the cost of his fee.

However, the more limiting and demanding the budget, the more are the architect's services essential to that church. The architect is trained and experienced in the relative merits and values of various construction materials and methods. He will be able to tell, in a minimum of time, whether the site, enclosed space, and materials to be used will lend themselves economically to the project at hand.

Time after time congregations have discovered that the problems and costs involved in trying to build without an architect have many times exceeded the amount of his fee. The end result was that a significant portion of a small budget had been needlessly expended because some amateur thought he could do the job better and more economically than a professional.

The vast majority of architects in this country consider it their responsibility to provide services for those who need them. The architect who refuses a commission on a small project because of a limited fee is actually doing a disservice to the public and to his profession. Some building committees have a fear of architect's fees because they have had the unfortunate experience of contacting an architect who had placed the size of the fee attainable above his opportunity for genuine service.

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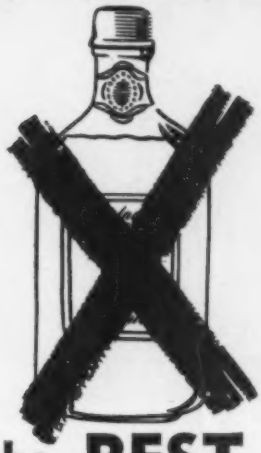

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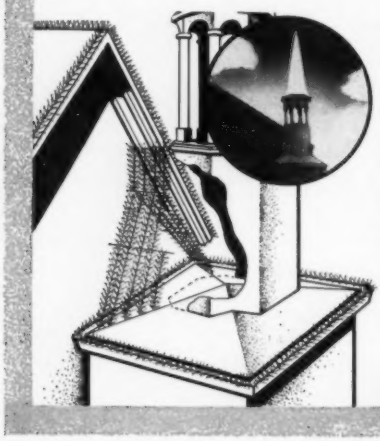

Cutaway drawing shows Nixalite Screen installation which eliminated bird nuisance on Easthampton Town Hall (Mass.). Birds infested space between tower and face of building, dropping material which clogged gutters and drains. Stainless steel wires were strung from tower to building wall as shown. Rows of Nixalite five inches apart were fastened to wires, forming screen that even smaller birds could not fly through.

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Editorial . . .

An abundant amount of funds for building does not in itself guarantee good church architecture. Neither does it guarantee that the structure and its furnishings will be a harmonious unit, or that the building will perform the service of efficiently housing the church program. It is disheartening to inspect an American church into which abundant funds have been poured and find that the design of that church has been forced, that the shape had become more important than the program to be housed. When a church structure emerges as an unimaginative copy of the traditional or an unrestrained hulk of modern conception, it imposes one or another extreme of conformity. When shape becomes itself all important it inevitably submerges the program of the church and discordances are likely to arise between the elements within a chancel, between the chancel and the nave, and between the entrance and the interior. All this, and more, is due to a misconception on the part of someone responsible for the building program. That misconception is that vast amounts of money can accomplish everything: that it can automatically provide a perfect church.

In most cases an unwarranted emphasis is placed upon the amount of money available for building because that amount is small. Thus, a building committee may choose an architect solely on the basis of a low fee, or choose to build with cheap materials thinking that a cheap church is an economical one. In some cases an unwarranted emphasis is placed upon the amount of money available because that amount is abundant, or unlimited. Thus, a building committee selects an architect with total disregard for fee, thinking that the higher the fee the better the architect, and fails to discriminate in its selection of materials, thinking that expensive materials must therefore be appropriate.

In either situation, the money available, rather than other important factors, has been thought of in such terms as to cause it to be the sole determinant of the building project. The result, almost invariably, is the tendency to force the building project out of all proportion to what it should really be.

The building budget, whether large or small, should be *only one of the factors* which determines the scope of a project. The actual needs of the church program, the discriminating selection of an architect, the self-education of the building committee, the choice of good materials—these are just as important as the amount of money that might be on hand. If funds are too small to accomplish the legitimate purpose, then this should become a *challenge* to raise more funds. If funds are more than ample, then the element of *restraint* must be interposed. Money, *per se*, will not build a church. There must be a sympathetic heart and an understanding mind that seeks the perfection which is embodied in the Perfect One. WSC

ANNUAL CHURCH ARCHITECTURAL CONFERENCE

Los Angeles, California

USING the theme "Building for the Christian Community," the Annual Church Architectural Conference will take place on February 17, 18, and 19, 1959, at the Hotel Statler, Los Angeles, California. Churchmen and architects from all over the nation will gather in the California metropolis for a series of meetings, addresses, workshops, and interviews sponsored jointly by The Church Architectural Guild of America and the Department of Church Building of the National Council of Churches.

The principal speaker at the conference will be Dr. Ganse Little, pastor of the Pasadena Presbyterian Church and president of the Board of Christian Education of the United Presbyterian Church, U. S. A., Philadelphia, Pennsylvania. At the conference important workshops will be held in Christian Worship, Christian Education, the Building Committee and the Program, How to Review Architectural Drawings, Selecting and Working with an Architect, The First Unit and Master Plan, Financing, Site Selection, Fine Arts, and Recreation and Fellowship. Each workshop will be under the direction of a qualified leader. In addition there will be an architectural display of current church work being done by architects and a crafts and products display by manufacturers of church furnishings and equipment.

Further information about the Los Angeles conference can be obtained by writing to The Church Architectural Guild, 321 Du Pont Circle Building, 1346 Connecticut Ave., Washington 6, D. C.

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By William S. Clark

Editor, *Your Church*

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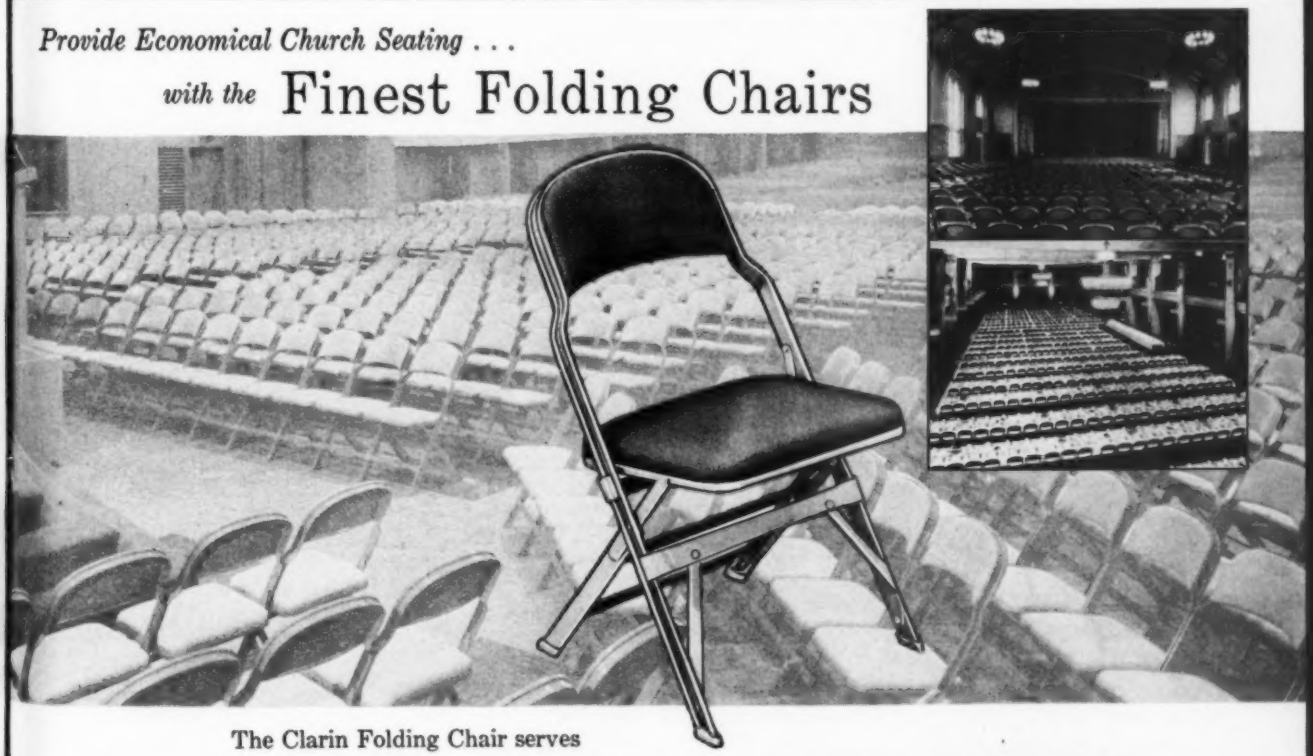

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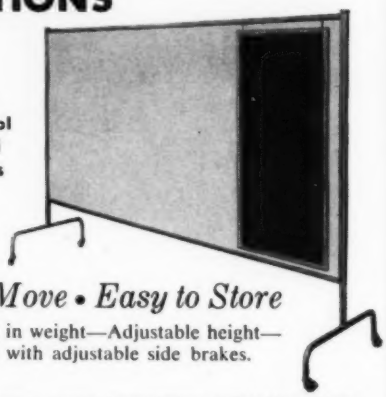

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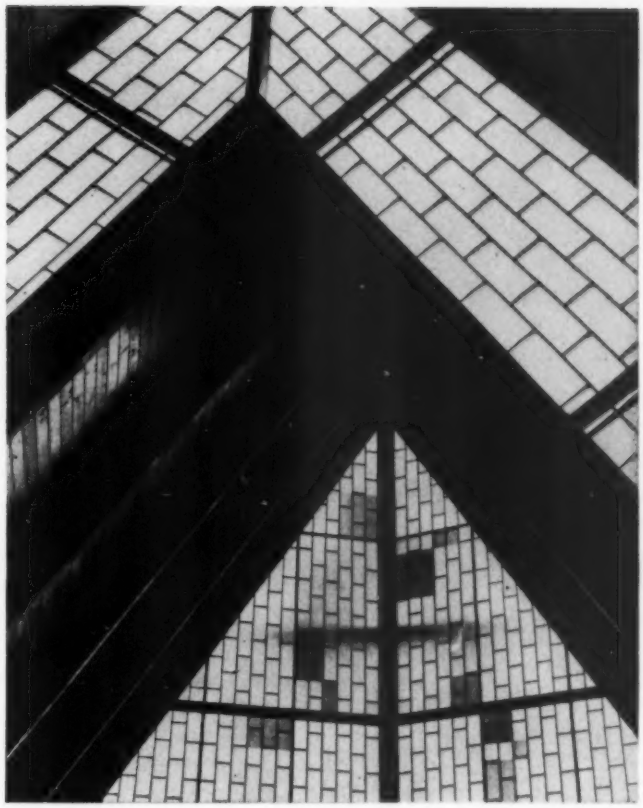
JANUARY-FEBRUARY-MARCH 1959



Interior view, St. Gregory's Episcopal Church, Woodstock, New York, showing translucent wall panels with color inserts in upper portion of front of church and in clerestory space between the nesting roofs. *Photo by Robert Sewall, Woodstock, N. Y.*

Church Building, U. S. A.

PART I
MODERN CHURCHES

By William S. Clark

There is a growing realization among Americans today that architecture for the church should reflect the spirit of our times. We are coming to understand that though our culture is based upon the past, it is nevertheless different from it. We are beginning to see ourselves as a unique people, just as past generations saw themselves as different from the peoples who lived before them. This premise demands that we express ourselves and not our forefathers. One architect has said: "Regard for our predecessors is shown in our eagerness to pioneer in the same spirit, not willingness to ride in the same horse and buggy."

This does not mean that we can afford to treat the past, in the words of Carl Sandburg, as "a bucket of ashes." Rather, we should build upon the past, not copy it. Our religious faith should speak to modern men in a modern language. Part of that modern language is modern church architecture. That we are beginning to permit ourselves to speak for the age in which we live can be observed in the new churches we are building. At present, nearly every other church being erected is of modern design. In the ten years to come, probably more than half of the expected 70,000 new churches to be built will be modern rather than traditional.

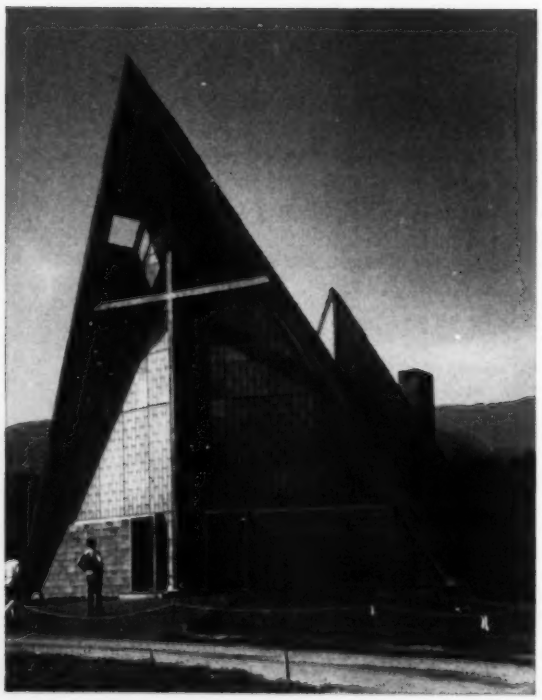
The Substance of Design for Churches

The act of corporate worship involves intangibles, for in it we are administering to the spiritual rather than the physical demands of mankind. But, of necessity, worship has to be performed in space and time and from these determinants the atmosphere for it must be created. This challenges the

(*Continued on page* 25)

ST. GREGORY'S EPISCOPAL CHURCH
Woodstock, New York

William H. Van Benschoten, A.I.A.
Architect
West Park, New York

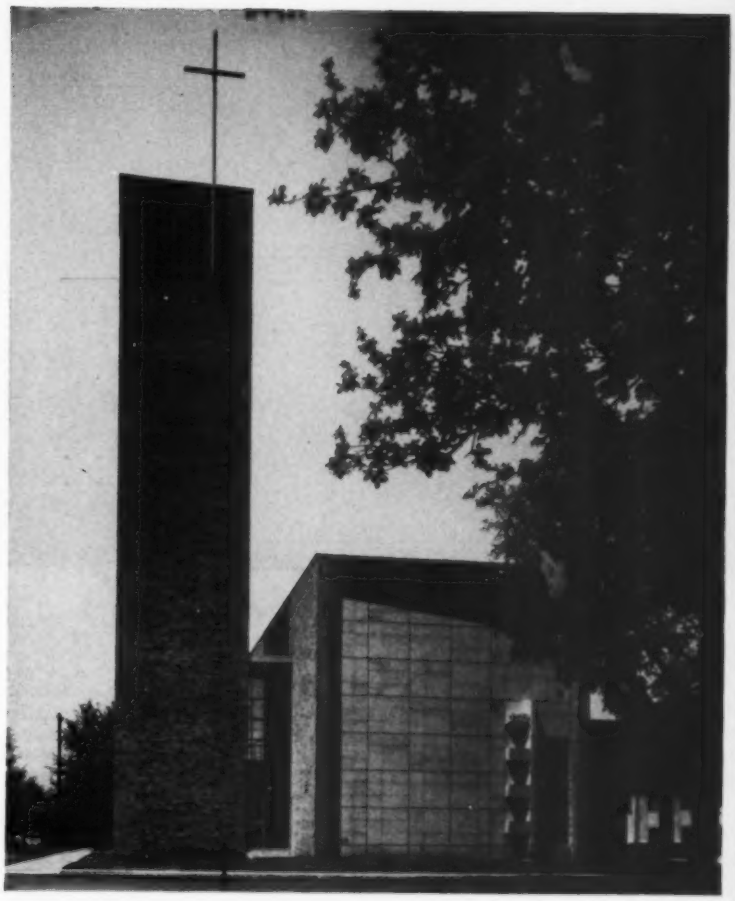


St. Gregory's Episcopal Church was established as a mission church by the Episcopal Diocese of New York. The site is an open meadow of four acres, just outside the village of Woodstock, New York, at the foot of the Catskill Mountains. With a closely limited budget, the architect has produced a meaningful design which will be embellished by the efforts of local Woodstock artists. The church will seat 150 persons and has been constructed to provide for the future addition of a parish hall and rectory. The church form consists chiefly of two pitched roofs carried down to the floor level. These roofs become wider across the base and higher at the ridge as they approach the front of the building where the large cross has been made a working part of the structure. The larger roof shelters the congregation; the smaller one shelters the chancel. They have been so designed that they nest into each other and the space between them becomes a clerestory window. The extensive use of translucent wall panels has produced a high level of illumination which is pleasantly shadowless. St. Gregory's cost $1.02 per cubic foot, proving that fine design and good materials can be used economically when in the hands of a capable architect and building committee.

Photos by
Benjamin J. Nathan
Woodstock, New York

CHRIST LUTHERAN CHURCH
Minneapolis, Minnesota

Eliel Saarinen, Architect



CHRIST Lutheran Church, Minneapolis, Minnesota, is one of the masterpieces of modern church design. The late Eliel Saarinen manifested eminent skill in creating spaces and handling materials. His was a genuine response to the building committee's request "to build a church which will interpret the Spirit of Christ and of the Gospel, and which will also promote these ideals and assure their perpetuation among us." Within the church there is a glorious sense of spaciousness. Natural lighting throws the attention of the worshipper towards the chancel where, uncluttered with non-essentials, his mind can centre upon the meaning of the Cross. In this church is to be found some of the finest brick masonry in the nation. The open brick wall on the right of the nave, seen in the photo below, has sound-absorbent material behind it. The church seats 600 persons and has overflow provisions for seating an additional 150. Christ Lutheran Church is the result of the combined efforts of an excellent architect and a sympathetic and understanding building committee.

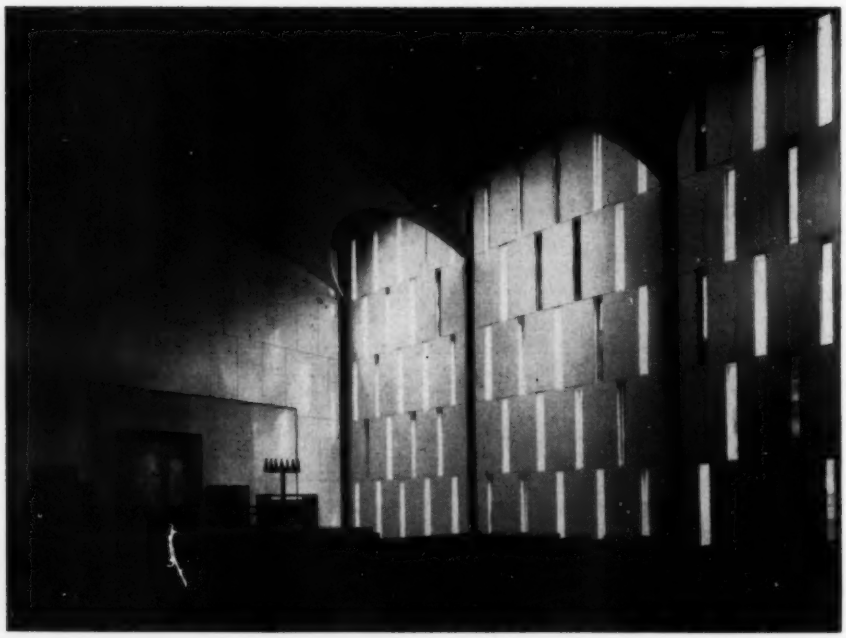
KNESES TIFERETH ISRAEL TEMPLE

Port Chester, New York

Philip Johnson, A.I.A.
Architect
New York, New York

Photos by Ezra Stoller
Rye, New York

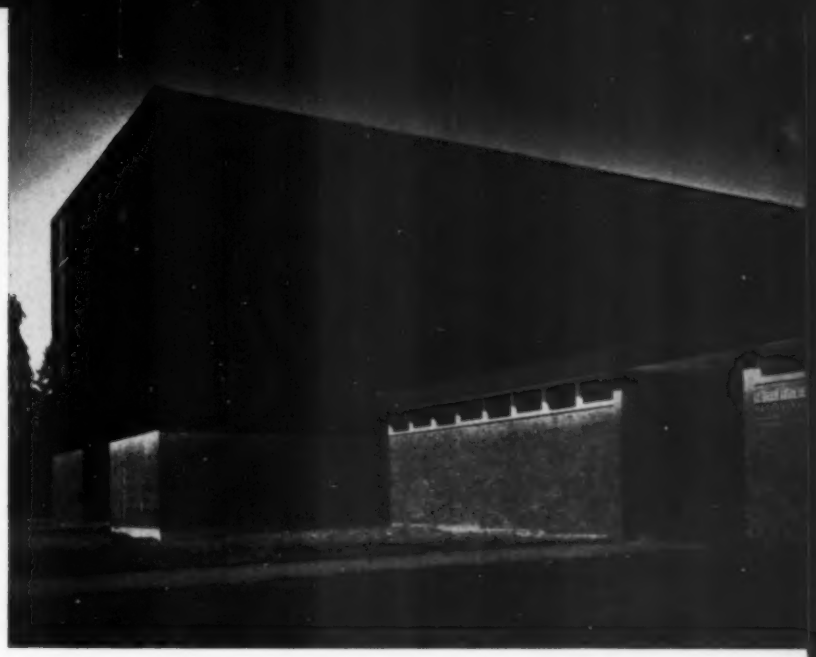
Sitting on a knoll among trees, the straight clear lines of Kneses Tifereth Israel Temple in Port Chester, New York, delight one's sense of the beauty to be found in precision blended with color. Here is an example of almost severe architecture tempered with the inspiration of controlled light. The many slits of glass, ranging from white to deep red and blue hues, lend unique interest to the exterior and bathe the interior in a glorious wash of multi-colored impressions. It has been truly called a "Joseph's coat palette of stained glass." Inside, above the sanctuary and the social hall, are seven gently curving canopies of plaster which seem to float free and which give further interest to the pattern of light control. The emotive effect of light is further used to advantage in the building entrance. One comes into the dim, elliptical hall from daylight and then proceeds from there to the brilliance of the sanctuary.



CENTRAL LUTHERAN CHURCH
Eugene, Oregon

Pietro Belluschi, A. I. A.
Architect

Photos by Northwest Photographic Illustrators
Eugene, Oregon



THE reverent hand of Pietro Belluschi, Dean of the School of Architecture and Planning, Massachusetts Institute of Technology, has fashioned, in Central Lutheran, a structure medieval in proportion and aura but eminently modern in design, materials, and efficiency. Architect Belluschi once said that "architecture, to be animated and meaningful, must be endowed with poetry, involve human participation, and take cognizance of determining factors in our environment." In Central Lutheran, he has made his words flesh. The altar, the altarware, and the cross with the crucified Christ all serve to draw the worshipper's thoughts and feelings in a central direction emphasizing, dramatically, the thorough Christocentric aspect of Lutheran tradition.

ST. ANDREW'S LUTHERAN CHURCH

Park Ridge, Illinois

Charles Edward Stade & Associates
Architects
Park Ridge, Illinois

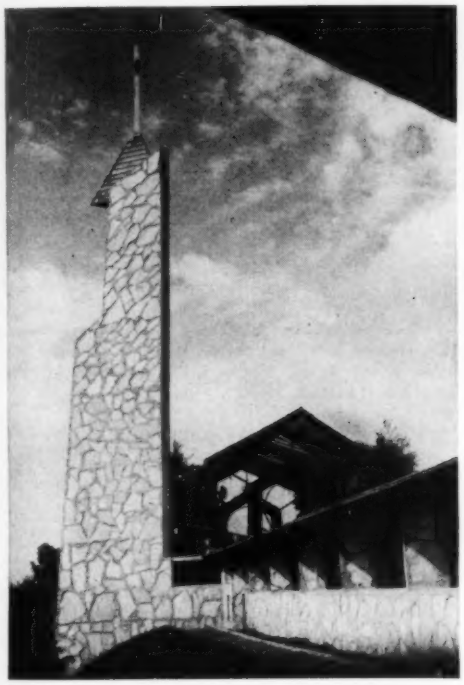
Photos by Hube Henry, Hedrich-Blessing
Chicago, Illinois

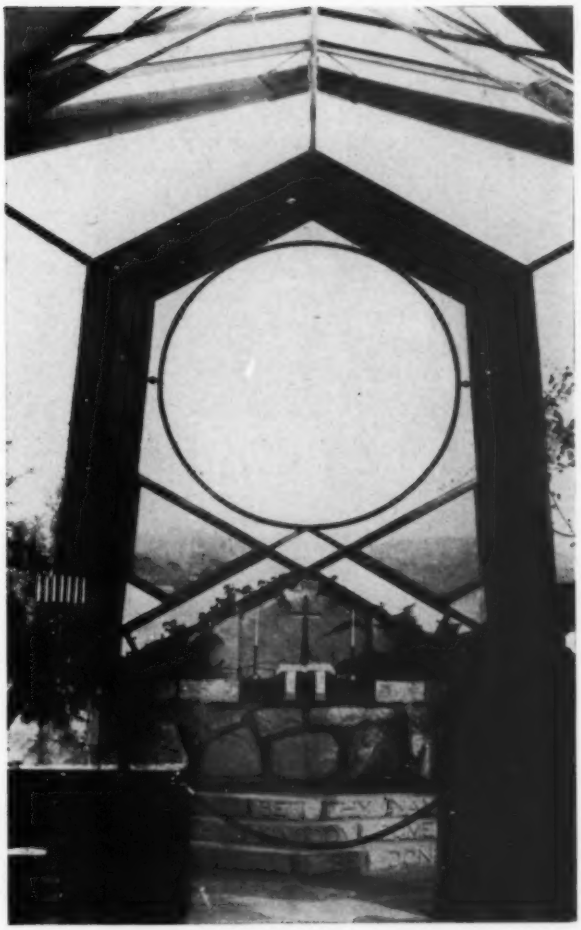
ST. Andrew's Lutheran Church is a sincere endeavor to express religious belief in modern architecture. Behind the effective design of this structure is the architect's deep conviction that a church building, of all buildings, must be honest. Its architecture must be as truthful in its plan and structure as its teachings. The architect used reliable, modern materials and techniques and has not concealed these with archaic ornamentation, but has rather exploited them with skill. Throughout both exterior and interior portions of the building the wood, brick, steel, stone and glass are integrated in the best present-day manner to create an atmosphere of worship. Nowhere has artificiality been imposed. With a total seating capacity of 590, extensive use is made of dual-purpose areas. The site for St. Andrew's is a delightful corner set back from a busy highway and amply blessed with mature shade trees.

THE WAYFARERS' CHAPEL

Portuguese Bend, California

Lloyd Wright, Architect





Site orientation is an architectural concern which receives much thought in our time. Lloyd Wrights' Wayfarers' Chapel is one of the very few church designs to achieve supreme success in this consideration. It mounts a hillside at Portuguese Bend, overlooking the Pacific and hugs greenery to its glass walls making the God-created elements of sea, coast and forest indigenous to its worshipful atmosphere. The architect has succeeded, too, with the most important aspect of all. He has formed the Chapel into a representative of that for which it was intended. It was built by the Church of the New Jerusalem as a memorial to Emanuel Swedenborg and as a place of meditation and worship for all people of all races, faiths, creeds and denominations.

Photos by Independent-Press-Telegram
Long Beach, California

CHAPEL OF THE HOLY CROSS
Sedona, Arizona

Anshen and Allen, Architects
San Francisco, California

SEEMING to gather its strength from the ruggedness about it, The Chapel of the Holy Cross rises majestically towards the heavens and carries the spiritual aspirations of mankind with it. Monumental in scope, precise in its organization, the chapel stands as a great achievement in American church architecture and a triumph over the inherent problems of site conditioning. The giant cross is ninety feet high. On its interior face it carries the impressive wrought iron Corpus, the work of sculptor Keith Monroe of San Francisco. The altar is of black marble. The approach to the chapel, over curved ramps, accentuates the upward climb of the spirit of man to God. The Chapel of the Holy Cross is the gift of Marguerite Staude to the Roman Catholic Church in memory of her parents.

Photos by Julius Shulman, Los Angeles, California

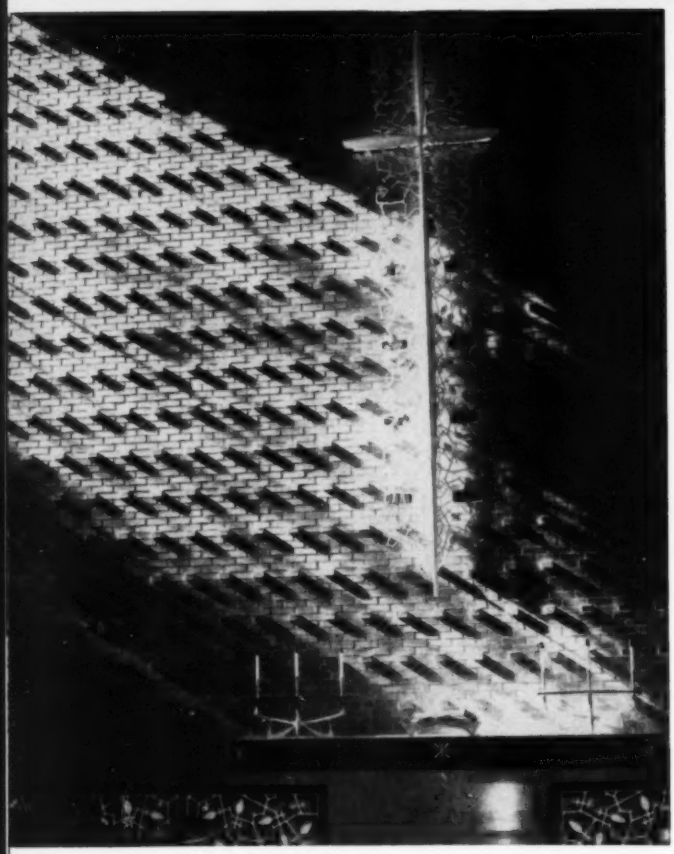
Photos by Joseph W. Molitor
Ossining, New York

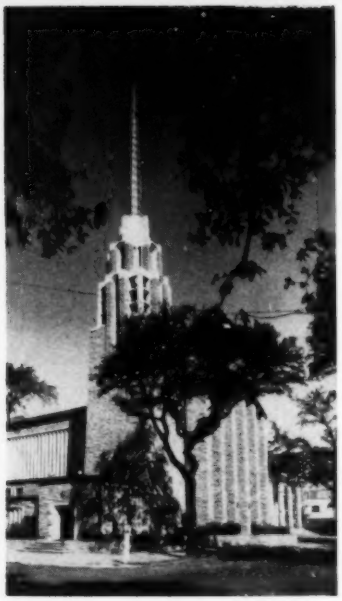
ST. GEORGE'S EPISCOPAL CHURCH

Durham, New Hampshire

John A. Carter, A. I. A., Architect
Nashua, New Hampshire

St. George's Episcopal Church, one of the smaller modern churches, manifests dignity, forthrightness, and practicality. The structural frame of this award-winning church focuses the attention of the worshipper on the chancel with its clean and graceful furnishings and its twenty-six foot stained glass window. A unity of materials has been delightfully achieved in St. George's, the gray and pink New Hampshire granite and the cedar of the exterior being intimately related to the interior finishes of pine and fir and the asbestos vinyl flooring. The church seats 150 persons. It is an unusually fine example of the expert handling of materials on a very limited cost budget.

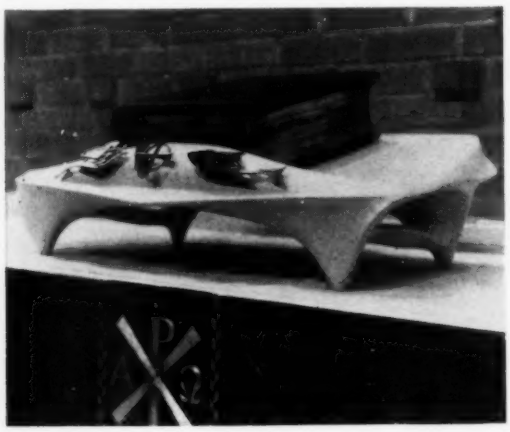




ST. PAUL'S LUTHERAN CHURCH
Savannah, Georgia

Harold E. Wagoner, A. I. A.
Architect
Philadelphia, Pennsylvania

St. Paul's Lutheran Church, Savannah, Georgia, is well articulated, particularly the chancel area and the altarware. Here, a centre of focus is provided that speaks to man in a modern language yet maintains an atmosphere of mystery. The almost airy aspect of the finely wrought cross and candelabra, when set against the projecting brick of the chancel wall masonry, draws forth the imagination but does not distract from other areas. In St. Paul's a feeling of chastity and beauty have been obtained by a wise choice of materials, a judicious selection of colors, and an effective control of light.



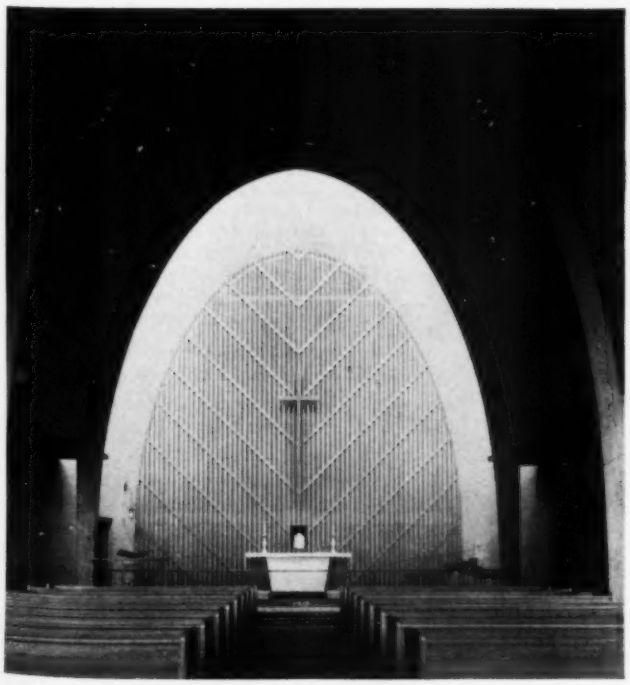
Photos by Will Bond, Savannah, Georgia

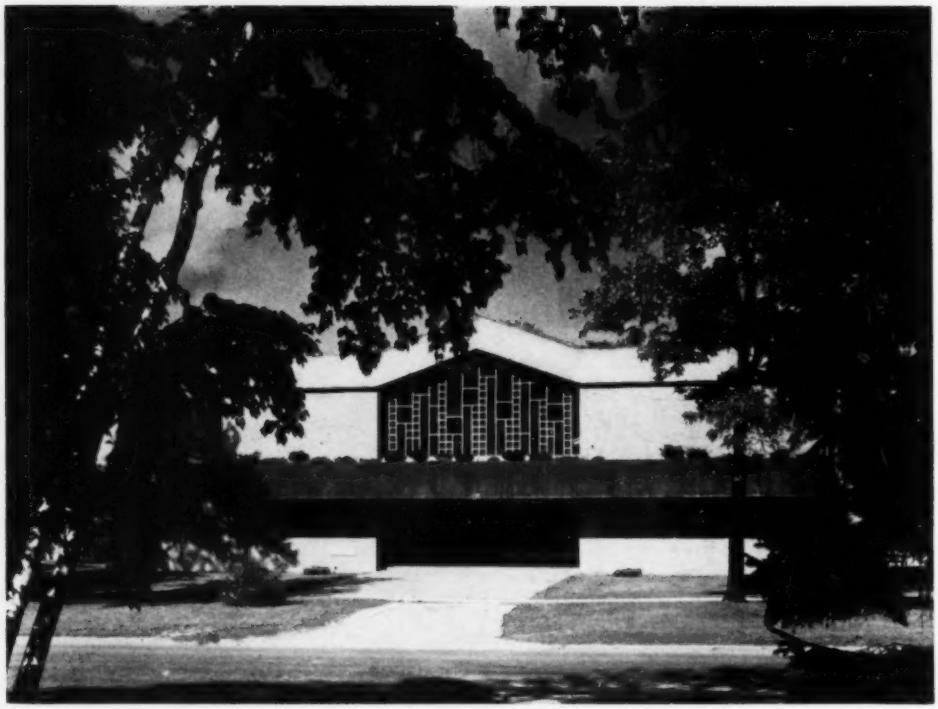
ST. ELIZABETH'S EPISCOPAL CHURCH, Burien, Washington

Architects:
Durham, Anderson & Freed
Seattle, Washington

sculptural shape, formed by laminated arches, handsplit cedar shakes, and glass, St. Eliza-h's Episcopal Church, Burien, Washington, has ieved an expression befitting its congregation and terraine of America's great northwest. Many mem-s of the parish are aircraft engineers working daily n supersonic guided missles and jet-propelled air-nes. It seemed fitting to the architect and the build-committee that the design of the church should be of traditional forms. St. Elizabeth's makes dramatic of light. Along the side walls, four-foot splayed els provide twelve inches of glass eleven feet high to ng light into the sides of the nave but out of sight the congregation. A flood of light is brought in the chancel wall and onto the altar by the con-ction of an extra truss in a line in front of the ncel in such a way that an area covered with plastic nslucent panels runs around the entire curving f. St. Elizabeth's is a church which achieves real hitectural character.

Photos by Art Hupy, Seattle, Washington





FIRST METHODIST CHURCH

Midland, Michigan

Alden B. Dow, Architect
Midland, Michigan

Alden B. Dow's First Methodist Church, Midland, Michigan, is one of the finest pieces of modern church design in the nation. The unity of its plan, the integral relationship between parts, presents a total impact of elegance. Another great architect has said of this church: "Its architecture has the qualities of almost brutal masculinity on the one hand and persuasive delicacy on the other." All of the building forms in the total complex are simple and direct. They are relieved and contrasted by great trees and oriental-like plantings and pools. The materials are basic—copper, brick masonry, and a lacework of glass. Every part is functional. Each area has just the amount of floor space necessary for the activity anticipated. Between units there is a distinct ebb and flow, providing a sense of continuity and consistency.

Photos by Bill Hedrich, Hedrich-Blessing, Chicago, Illinois

CHURCH BUILDING, U.S.A.
PART I, MODERN CHURCHES

(*Continued from page* 13)

church architect to transcend the physical objects with which he works and create an emittence of spiritual qualities.

For example, it is essential that the members of the congregation be confined within walls and a roof to exclude the elements, but the walls and the roof must not confine their spirits or exclude the presence of God. There is no doubt that a centre of focus is required in the church, but not one which will entirely eliminate the influences of other portions of the sanctuary. The presence of God should be sensed in all directions. The people in the pews will know that the service will last but an hour, the sermon perhaps fifteen minutes, yet they must not be impelled to glance at their wrist watches. They must follow an order of worship but while doing so, they must have a sense that there is no beginning, no ending—that the experience they are having is wrapped in timelessness.

Thus, space and time in the worship experience should be deprived of their precise physical dimensions. A sense of mystery should pervade the atmosphere. Though bounded by form, color, and texture, the worshippers must be able to have a feeling of boundlessness. Form, color, and texture should foster, magnify, and intensify the Christ-centered experience of the man in the pew. They should so pierce the human soul that they will help produce feelings of humbleness, thoughtfulness and prayer. They should assist in manifesting God, ever-present in His holy temple, and be so expressive as to make the people keep silence before Him.

The measure of success for modern church architecture is found in the way in which it delivers the soaring spirit of twentieth century man to the throne of God—that is, the degree to which it can make the worship of God meaningful for humans laden with the implications of great scientific probings, world political tensions, and dynamic social and economic upheavals, to say nothing of the ordinary demands of everyday living.

The Need for Freedom in Design

It is apparent that modern church architecture follows no pre-established style or pattern. In this lies its greatest virtue. It thus remains free to express the vital and searching relationship between the individual congregation and its Master.

Modern church architecture brings to the service of the church the technology of our time, the newest structural and decorative materials, fine furnishings, and an aesthetics that has meaning for a world which lies on the brink of the outer-space age. In its search for new forms, made possible by the discoveries and inventions of science and industry, modern architecture, and its practitioners, have opened fresh and dynamic ways to arrange space for the worship of God.

Being free to express the spiritual dimensions of mankind, today's architect can adequately reflect, in his design and use of materials, the program of the church and the hopes, desires, and aspirations of its members. In this process of "building from the inside out," he can incorporate the concepts of flexibility, growth, and economy, so basic to twentieth century architectural needs, whether in church, home or office.

(*Continued on next page*)

Trinity Evangelical Lutheran Church, Saint Paul; Architects: Max and Gerald Buetow, Saint Paul; Contractor: Kraus-Anderson, Saint Paul

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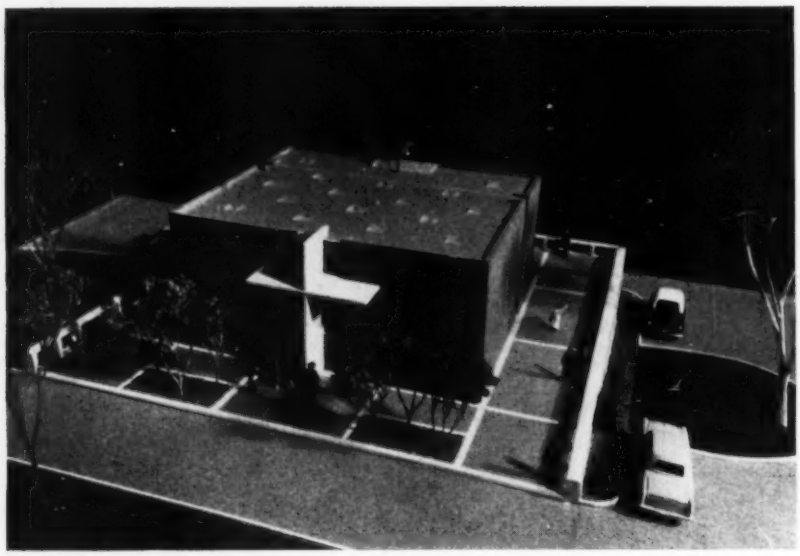


The model of Epiphany Episcopal Church, St. Louis County, Missouri, pictured above, represents the third and final design solution incorporating the program needs of the congregation. Both architect and building committee felt this was stronger and better than the first two solutions illustrated below.

A Church Chal
to a Arch

Harris A

THE increasing acceptance of modern design in American church architecture is, at first glance, surprising even to architects whose careers are grounded entirely in the modern tradition.

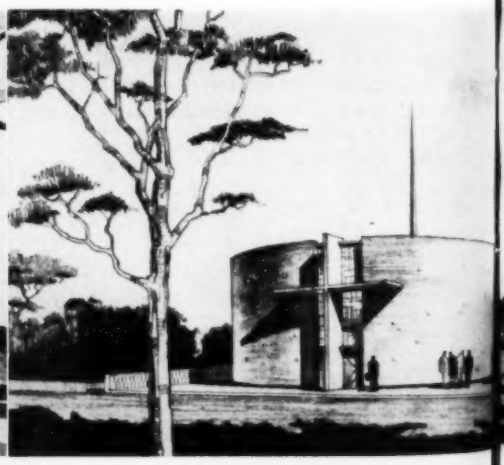
What does this acceptance mean to pastor, building committee and congregation now approaching the challenging task of building a new church? And, to the church as a whole, does this acceptance of the modern concept have meaning to faith and its followers? Is this merely a trend in shape and style or is it, perhaps, a door opening into a new golden age of religious building?

Certainly any thoughtful viewer of the most successful of present architectural experimentation in churches will recognize that it is more than a mere trend. Whether it marks something far bigger, we will have to leave to another generation to determine.

This increasing acceptance of a totally new concept is an appropriate point of departure, for there must be a real body of acceptance of an idea, by the users of a building, before any architectural idea can be effective. A few dedicated young men, laboring in the crypt of the Cathedral De Sagrada Familia in Barcelona will never complete Antonio Gaudi's late 19th century dream. The time for this building to be built is now far in the past. The same factor of timeliness is true of St. John the Divine Cathedral in New York. Architects whose stature today ranks with that of Ralph Adams Cram in his day no longer see design as he saw it.

Among the reasons for the grow-

Illustration 1. This was the first design solution for Epiphany Episcopal Church. It was laminated wood and frame construction.



Harris Armstrong, educated at Washington University, St. Louis, and Ohio State University, is a Fellow of the American Institute of Architects. His open studios are in suburban St. Louis. He has won a number of architectural awards for his modern designs in homes, office buildings, apartments, industrial structures and churches. His firm is now at work designing a U.S. Consulate building in the Middle East. Armstrong's interest in churches is part of a growing desire to design buildings for the use of many, rather than few people, and he considers the church the finest opportunity for an architect to make a contribution to the growth of the human spirit.

Challenge to Architect

by Harris Armstrong, F.A.I.A.

ing acceptance of modern design in churches is the increasing influence of younger people in the church—both as congregation and clergy—coupled with a very admirable desire on the part of the church to adapt itself to rapidly changing times.

This open-minded climate of opinion on the part of building committees and the younger clergy now building today's churches is encouraging to architects, but it carries a danger of which pastors and committees should be aware.

In too many cases, churches have asked architects with no previous background in modern architecture, either in study or actual work, to produce a modern design. And, also in too many cases, traditionally grounded architects have sailed right into the most difficult and important type of commission, the designing of a modern church. The results, for congregations, is often dissatisfaction, ranging in degree from vague discomfort to vocal disapproval. And for architects who view their own modern church designs as their greatest opportunity of expression, the less-than-successful modern churches are an even

(*Continued on page* 52)

Illustration 2. This was the second design solution for Epiphany Episcopal Church. Though enthusiastically supported, it was finally ruled out because of the difficulty of installing rectangular pews in a circular plan.

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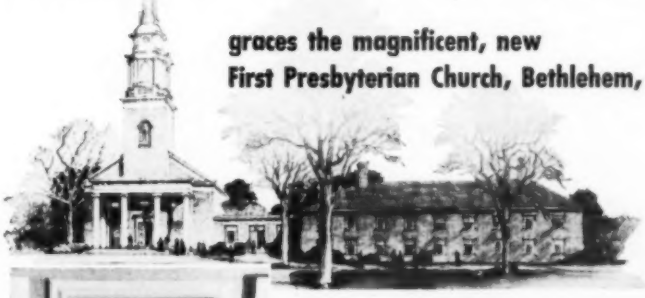
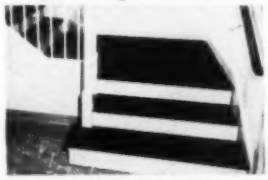


McKim, Mead & White Architects - William & Geoffrey Platt Associated Architects - New York

slate fireplace facing and hearth in Parlor



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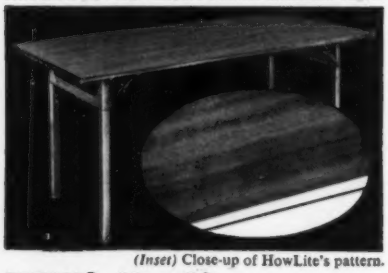

(Inset) Close-up of HowLite's pattern.

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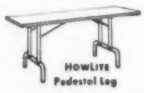

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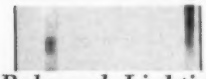

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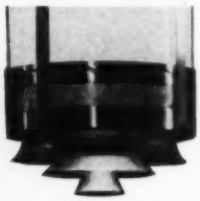

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Miss Joyce Seitzinger is managing editor of Your Church *magazine. A graduate of William Smith College in Geneva, New York, she has had experience in public relations and advertising and was assistant editor of the* Lehigh Valley Journal *before becoming managing editor of* Your Church.

Fund Raising Through Product Selling

By Joyce A. Seitzinger

EVERY church reaches a stage where the edge is off the enthusiasm of congregation giving. Perhaps members responded well to the fund raising program for the new sanctuary and, except for a few lulls, everyone gave generously according to his means. Now they are looking forward to a rest from expansive fund raising. Yet, the choir needs new robes, or the education department has requested audio-visual equipment. The women's guild is wondering how it will raise the $128.00 it has pledged for kitchen equipment, and the adult men's class is anxious to buy an outdoor bulletin board for the church. The youth fellowship hopes to raise the modest sum of $30.00, quickly, to begin a church library. Weekly, someone from the congregation asks the minister when the church will have a new organ to replace the wheezened tones of their now ancient model.

Each person is as anxious as the next to see the church have these needed extras. Still, budgets are strained and the majority waits for a recuperation of financial resources. That's one solution —waiting. But, depending on the congregation, such waiting may stretch into a long number of years before another expansive drive may be started to cover the total cost of these extras. In the meantime, enthusiasm may ebb and lethargy set in.

A better approach is to find some means of raising these needed funds without taxing the free giving of the congregation. The answer can lie in product selling if properly handled. This fund raising method not only provides the needed extras for the church, but also gives members the satisfaction of working for their church. Not everyone has a voice to give to the choir, or the ability and confidence to teach a class, but the most humble person, if willing, can sell a well chosen item to benefit his church.

Points To Consider

Hundreds of items are available for church fund raising including candy, nuts, flavorings, fruit cake, greeting cards, plates, household products, grooming aids, and novelties. Profits range from 20% to 100% depending on the type of product and the quantity of the order. The average commission is about 40% to 50%. A majority of firms extend credit for a reasonable period, usually 30 days from the date of shipment, and some allow an added discount for prompt remittance. Some firms operate on a straight order basis and others are willing to send their

products to churches on consignment.

These are all points to be considered when organizing a fund raising program through product selling, but none of them should have undue effect on the final choice of items to be sold. Even though the commission on one article is far higher than on another, the quantity sale in your area at a specific time of year may bring less of a return than it would on a well chosen item offering a lower commission percentage.

Several companies offer a choice of cash or equipment in the way of commission. If the equipment offered is exactly what the church needs, this arrangement has an added benefit of saving.

These companies buy the equipment in sufficient quantities to gain large discounts on their purchases. They pass these savings on to the church by giving them the equipment in return for the sale of less merchandise than would be necessary if the church requested their profits in cash and then bought the equipment themselves.

With rare exception, well known firms maintain a high quality. Many of them have been serving this field for a long number of years and could not have managed to stay in business without a large following of satisfied customers. Their products go directly from the manufacturer to the fund raising group with no costly intermediate operations, thus allowing a high standard of quality as well as reasonable profit for the organization.

Although there are many firms of integrity in this fund raising field, there are still a small number in operation whose sole intention is to take advantage of any and all non-profit organizations. The only guard against such firms is a conscientious and thorough investigation of each potential firm's literature and product before making a final choice. Every firm queried will send descriptive literature which should be read with particular care. The majority of firms will also send samples which should be tested with absolute discernment by the committee appointed to that task. Such investigation and testing will be a defense against firms who choose this method of retailing as the only possible means of circulating inferior goods. Most product fund raising companies produce items which are at least comparable if not superior to name brands. Therefore, the church group must not excuse itself into accepting a product which doesn't meet its highest standards simply because the item affords a wide margin of profit and will be sold for a "good cause."

With only minor differences, the procedure of all reputable organizations is the same. They will send descriptive literature, often samples as well, and sometimes even suggestions for selling their particular item. Beware of firms who depart from the norm. The firm who sends in a personal representative with a smooth presentation belittling the need to have their operation in writing should be treated with full skepticism. They will attempt, first of all, to pressure for an immediate decision, allowing no time to look for the doubtful characteristics of their operation. They will most certainly promise overwhelming returns, may even offer to do the actual selling, and might require an initial investment. The result of such promise-all groups is frequently nothing

(*Continued on next page*)

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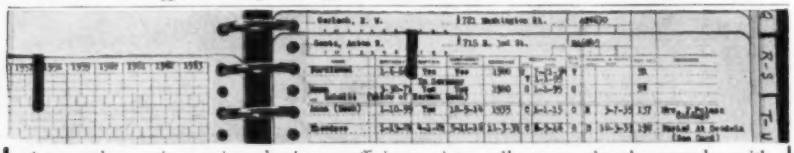

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FUND RAISING—PRODUCT SELLING

(*Continued from page* 31)

more than an actual financial loss for the church and exceedingly poor community relations.

Choosing Products

The first step in choosing a product is investigation by the committee who will ascertain quality and procedures from the various firms' literature and samples. When the list of firm names has been reduced to a highly recommended few it should be submitted to the group for their vote and final approval. There is no set of rules which can determine the suitability of a product for an individual group, but one which meets their unanimous approval is likely to bring better returns, for it will be easier for them to sell.

During the reviewing period, many items will prove unsatisfactory at first glance. Several others will be marked as excellent possibilities at the outset. Those items which can be recommended by others who have engaged in similar projects, and those which make themselves known through a reliable advertising media can be noted for top consideration immediately. The first project of this type is the only one that will need extensive reviewing. When the time for future projects arrives, the group will have a selection of items already on file, and they will have had successful experiences with one or more items on which they know they can depend.

Timeliness of both the item and the project itself is important. There are several items which would sell at any time of year, but the group's success will certainly be hampered if one or two other organizations have chosen the same item. This recently happened in a nearby area where three different organizations chose the same product for their fund raising campaigns. As a result, one organization spent the balance of the year selling its product to its own members.

Cautions

It is similarly disastrous to give little thought to the timing of the project. It is probable that a number of your conscientious church workers are also pledged to general community activities demanding a certain amount of their

time. If they have prior commitments, they will either neglect one project or do both haphazardly, a fact for which they can not be blamed. It is simply our mortal heritage that we can do only so much at one time.

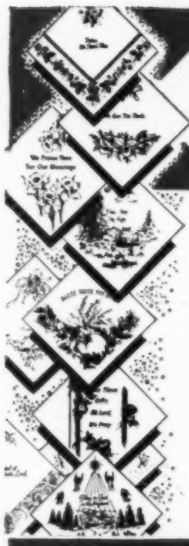
The most important caution of all is that great care be taken to see that this means of raising funds never be used as a substitute for free giving. Such a project should be closely evaluated for its relation to the total church program and moderation should be the key-note of its use. This will insure enthusiasm of participants and will guard against lethargy in congregation giving. Some churches have seen fit to ban product selling entirely because of the harmful effects its misuse has had on the congregation. However, with proper organization, timing and thoughtful choice of the products to be sold, such a program can become an effective supplement to the church budget.

Organization

When the decision has been made to engage in a fund raising program through product selling, the first step will be to elect officers for the duration of the program. A chairman will shoulder the responsibility of coordinating the group. A committee of perhaps three should be elected to query firms offering suitable products, to investigate these and present a final selected list to the group for their vote. A secretary will serve the usual function of recording the minutes and handling a reasonable amount of the group's correspondence. In addition to keeping a record of the group's finances, it should be the treasurer's responsibility to see that payments they contract are met on schedule.

Once the preliminaries are settled and the group has a clear idea of what they may hope to do, the project should be thoroughly discussed with the proper church officials. If at this time it is discovered that one or more other church groups are planning similar projects, arrangements should be made for the chairmen to meet and discuss their programs. Cooperation will eliminate embarrassing occurences such as choosing similar products and competing against each other. Time, effort and mailing costs may be cut con-

(*Continued on page* 48)



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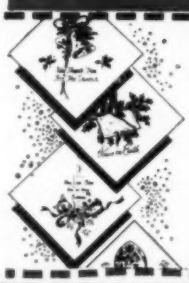

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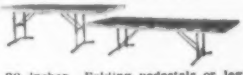

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This photograph was taken at 11:00 A.M. The projected picture at the top center of the chancel remains bright and clear even when subjected to the reflections cast by streaming sunlight.

The Reverend Lester Milton Utz is pastor of the Lutheran Church of the Reformation, Wichita, Kansas. He has been active in audio-visual work for a number of years establishing audio-visual programs in the churches he has served and teaching summer workshop courses. The Rev. Utz is consulting editor for church audio-visuals for Your Church *and a member of the Joint Committee on Audio Visual Aids for the ULCA. He received his B. D. and S. T. M. degrees from the Lutheran Seminary at Gettysburg, Pennsylvania, and his M. Ed. degree from the University of Pittsburgh.*

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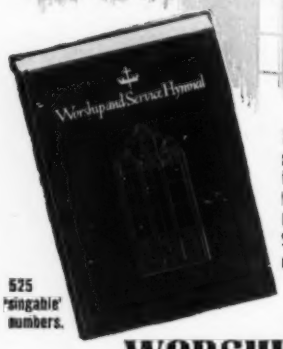

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A New Dimension for Worship

By Lester Milton Utz

On April 13, 1958 the Troutville Baptist Church of Troutville, Virginia, dedicated its new church building. This was a glorious and noteworthy event, but not of special significance nationally, since it happens in thousands of churches every year in all parts of our country. However, there was one thing unusual about this new place of worship, one aspect that deserves the attention of every congregation planning to build a sanctuary. The Troutville Baptist Church was designed and built to use modern electronics and audio visual aids in the worship service every Sunday.

Having heard of this pioneer venture in using audio visual aids effectively for public worship, I went to Troutville during my vacation last August to see for myself what had been done. There, for the first time in my life, I saw what must be called a New Dimension in Worship. It combines audio visual aids equipment into a distinctly new installation that offers the most effective use of this media possible today.

The sanctuary is wired for stereophonic sound and behind the baptistry is a rear projection plastic screen which was installed in a 7′ x 7′ recess. Behind the screen at a distance of about 24 feet there is an automatic slide projector holding forty 2″ x 2″ slides. Basically the idea is simple. The ingenuity of it lies in the expert engineering which allows the pastor to have complete finger-tip control of both picture and sound at all times and with no conspicuous movement. Push-buttons and switches have been installed in the rear of the pulpit to control not only the slide projector and the stereophonic playback, but the lights, a recorder, public address system and the choir lights as well. At no time is the worshipful attention of the congregation broken by noise or awkward movement.

By using the rear projection method, it is not necessary that the lights be dimmed at night, nor is there any noticeable loss of sharpness when projection takes place in broad daylight. I sat in the nave of the church at high noon and saw a series of 2″ x

(*Continued on page* 36)

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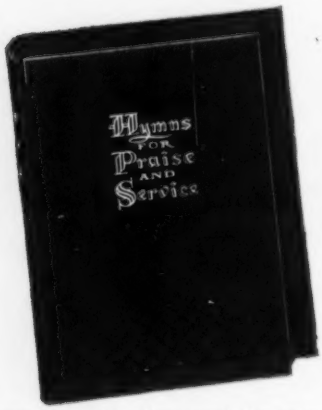

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A NEW DIMENSION FOR WORSHIP

(*Continued from page* 34)

2" color slides projected on a six foot screen with the figure of Christ appearing in life size. The effect was awesome and the stereophonic music accompanying the pictures provided an atmosphere for worship as effective as any great cathedral pipe organ or massed choir.

As the organ music and song poured through the grills in the front of the church from a stereophonic tape, the pictures changed with a smoothness and effectiveness that could not be duplicated as impressively in any other way. There was no turning off of lights, no projection equipment in view, no sign of an operator, no sound of a buzzing projection fan, no tape recorder or record player in sight. One experienced only heart inspiring music and the projected figure of Christ, the sight and sound of which made one's heart feel strangely warmed within.

Pictured here is the electronic equipment which was installed in the pastor's study. At the left is a recorder, in the cabinet is an amplifier for the public address system, and on top of the cabinet, a tape recorder. Equipment can be controlled from the pulpit.

This equipment for a New Dimension in Worship has been installed in several other churches in Virginia under the direction of Edward W. Simmons of Ideal Pictures Company, Richmond, Virginia with great success. He and the Rev. Jessie E. Tate of the Troutville Baptist Church both saw the need for such use of audio visual aids. Together they pioneered and developed the installations which allow

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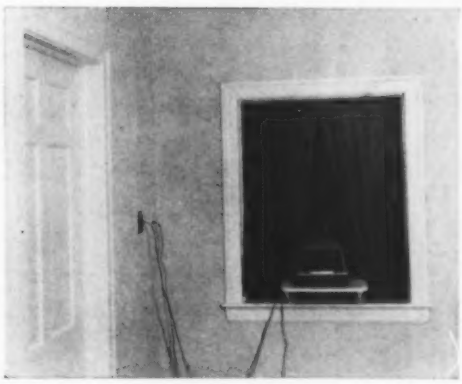
Complete controls for the equipment have been installed into the rear of the pulpit. Recessed into the top of the pupit are two microphones, one for the public address system and one for the hearing aid installation.



In a room behind the chancel, an automatic slide projector casts the images from 2" x 2" slides on to the 6 foot rear-projection screen. A button on the pulpit controls the projector.

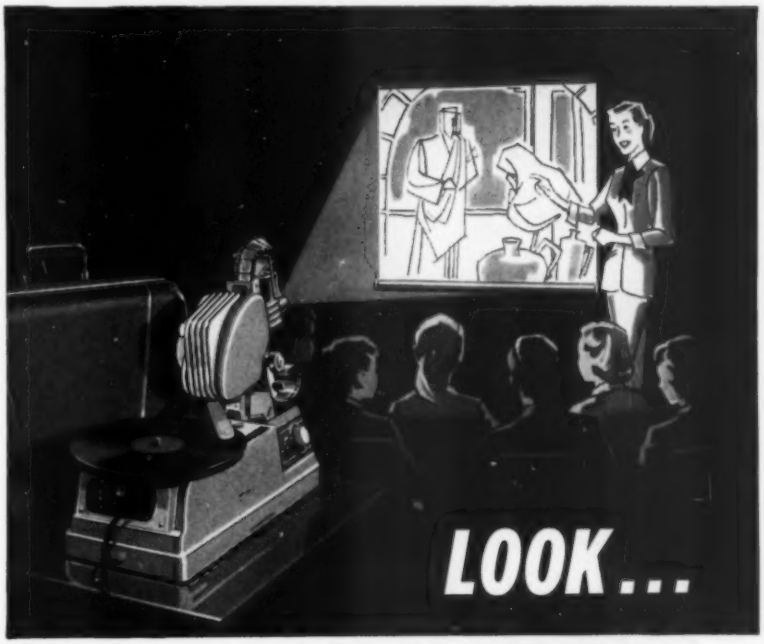
the very best of religious audio visual aids to be used for worship as well as for the teaching experience in the overall program of the church. The wonder of this new media is that it can be used with vast effectiveness in the largest or smallest church.

The problem of the small church is usually one of full religious inspiration. Its accessories are often not sufficient to draw all the senses, audio and visual, of its communicants into the worship experience. It does not have the funds, space, nor talent within its small congregation to provide a large organ and choir or a sweep of artistic glory in stained glass or whatever other media it might choose. The New Dimension in Worship can provide the type of stimulus we know helps so effectively to draw the soul upward. It allows a focal point which eliminates distracting thoughts and reinforces the message of the sermon with its beauty.

The challenge of the large church is far different, but one, too, which can be met with the New Dimension. Intimacy, a drawing together of the congregation into a singleness of attention, is often difficult in the larger church. Here, with a progression of sharp, life-sized, life-colored pictures to illustrate the text and accompanied by inspiring stereophonic music, the task can be accomplished as it seldom could in any other way.

It is not expensive. *Complete* equipment can be purchased for about $2,000.00. I commend this new dimension and venture to say that a great new avenue for frequent use of audio visual aids in the area of public worship has at last been opened to all churches in every corner of our land.

THE END



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Salem United Church of Christ, Allentown, Pennsylvania. The design of this Youth Center warmly combines facilities for many uses. Behind the wood panel above the fire place is a television set.

Planning the Fellowship Hall

By John K. Heyl, A. I. A.

John K. Heyl is a partner in the architectural firm of Heyl, Bond, Miller, Allentown, Pennsylvania. He received his master's degree in architecture from Harvard University, Cambridge, Massachusetts. Practicing since 1937, Mr. Heyl has given the major portion of his time to church architecture and building. He is a member of The American Institute of Architects.

Since 1900 it has been increasingly clear that the vitality of the individual Christian congregation can be measured by the status of the three important divisions of the church plant—an appealing sanctuary for religious services and worship, a flexibly planned education unit, and a well-appointed assembly area affording congregational fellowship. This last, which provides the space, appointments, and services for congregational social activities, has grown in importance during the last half-century because it has answered many of the needs of the present day parish program.

Rooted in Tradition

The tradition of Christian fellowship is certainly as old as the church itself. In fact, the Hebrew tradition of Old Testament times was the preparation for a great deal of the custom of the church. Jesus' relationship to his chosen disciples should be a fulcrum on which we base our own precepts in this area. The early church of Barnabas, Peter, John, and Paul displayed the fellowship principle. That groups of diversified folk, Hebrew and Greek, from various walks of life, could assist each other and also contribute to the church at large demonstrates the absolute catalytic action of fellowship in those critical initial years of the Christian community. Again, throughout the long two-century period of Roman indifference, alternating with official suppression, the church survived through its catacomb-based fellowship and managed to thrive in adversity. Later, there came a stream of Christian pilgrims into the wide spaces of America. They were united in their affairs by the need for fellowship. They grouped themselves within their own churches where fellowship provided the needed sanctuary for their worship and often the only school their children were to know. The town meeting of New England and the church centered life of the Friends and the various German communities of rural Pennsylvania demon-

(*Continued on page* 40)

St. Pauls Lutheran Church, Allentown, Pennsylvania. This Youth Center is used for class instruction on Sunday mornings and for weekly youth canteens on Friday nights.

The Kitchenette for Salem United Church of Christ's Youth Center was planned to afford maximum facilities with a minimum of work movements.

The Fellowship Hall in St. Pauls Evangelical Lutheran Church can easily be converted from its use as a Young People's Chapel to open space for many other activities.

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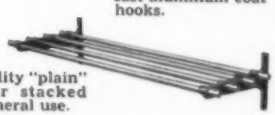
2. Hat shelves with staggered cast aluminum coat hooks.



3. Hat or utility "plain" shelves for stacked tiers for general use.

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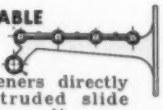

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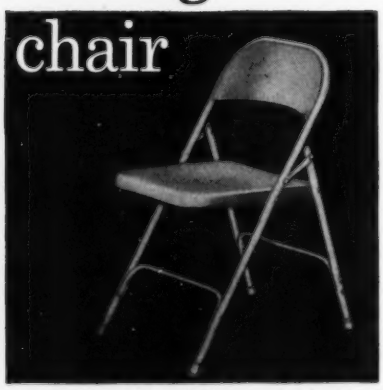

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THE FELLOWSHIP HALL

(*Continued from page* 38)

strate again the strong need and the success of fellowship.

Rooted in Contemporary Life

Today, our church people recognize the broad field of endeavor to be found in shared social activities and common projects. Along with children's activities such as Brownies, Girl Scouts, Boy Scouts, and Cubs, which are many times sheltered under church roofs, to the Forums and Golden Age Clubs which use the church's facilities, go a host of other services. The young couples of a congregation not only plan informative discussions but enjoy social get-togethers and suppers. Many churches are proud of the annual congregational receptions which they hold for old and new members. There is also a growing tradition, where attractive quarters are available, to hold wedding receptions in the church fellowship hall.

Salient Features of the Fellowship Hall

In designing the modern church, what salient features should the congregation hope to find in the fellowship hall? Certainly, an ampleness of size together with an attractiveness of surroundings should mark the assembly space. A simple, but well lighted platform, or stage, combined with general-specialized storage space should be provided. In conjunction with this feature the fellowship hall should be provided with a built-in or portable movie screen and an adequate public address system.

Of course, the room would not be complete without a kitchen, or at least a serving kitchenette adjacent to it. If the assembly room is the only large room in the church building then the kitchen should be equipped for the service which the fellowship space permits. Today, most church kitchens are designed to afford the storage which an institutional program demands, plus such ranges, sinks, dishwashers, and refrigeration space as the service requires in order to make it easy and efficient, either for volunteers from the congregation or employed catering services. Most church kitchens do not need to be designed on the scale of a commercial restaurant, but rather de-

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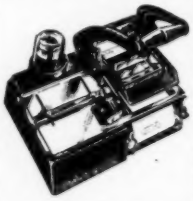

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Provision for Youth Programs

To answer the cry against the problem of juvenile delinquency, many churches are developing youth programs designed to attract youth away from mischief generated of boredom. These programs are usually weekly assemblies or canteens, properly chaperoned, which, with very simple attractions, hold the interest of a hundred or more young people. Sandwiches, confections, and soft drinks are purchasable or, on special occasions, are provided free of charge. Dancing is usually permitted at these gatherings and once in awhile a featured guest, such as the local disc jockey, enlivens the proceedings. These gatherings provide lively fun. Young people can enjoy each other, generate away their abundant high spirits, and come under the influence of the church and its program.

Flexibility the Keynote

The fellowship hall can double for the monthly Cub den assemblies, or the Father-Son dinners which are planned from time to time. The occasional hobby show, or the amateur play staged by young people, more in fun than perfection, will happen in the fellowship hall.

Sometimes, at particular seasons such as Hallowe'en, the fellowship hall doubles as the place for a party of "lost identities" and light-hearted games. All of these diverse uses mean that this space must be designed with flexibility in mind—to serve for simple seated assemblies, to allow for the serving of suppers, to be durable enough to support the requirements already indicated, and, yet, for particular occasions, be attractive as a meeting room or chapel.

An analysis of the possible division of the fellowship hall will permit this large space to be utilized for class areas and teaching purposes. There are available a number of sturdy, accordion type folding or rolling doors which will accomplish this purpose.

A multi-use space of this sort should have acoustical treatment. Many fine pre-finished materials are available today which can be used to good effect. The lighting in the fellowship hall should be designed so that it can be used in a variety of ways—partially direct, partially indirect, and some or all of which can be controlled by a rheostat. Also, a mechanical system for the amplification of sound and music should be mandatory.

Supplemental Space

Of course, in a number of larger church plants one will find the fellowship hall supplemented by other space. Often the larger assembly area of general congregational meetings is supplemented with an attractively furnished space for the use of the teenagers and

(*Continued on page* 44)

"The highest reward for a man's toil is not what he gets for it, but what he becomes by it"

— John Ruskin

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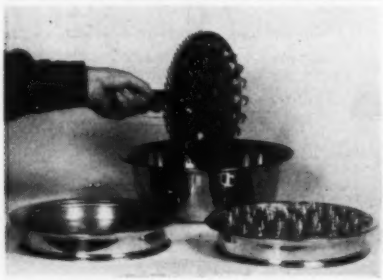

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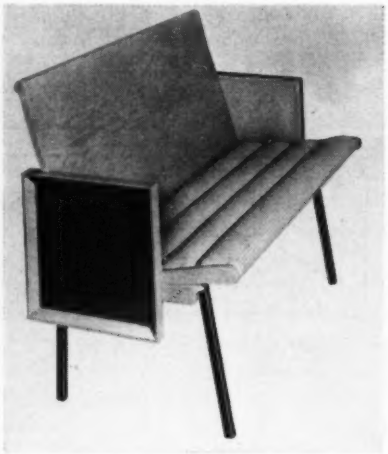

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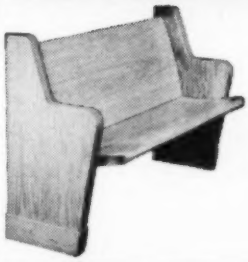

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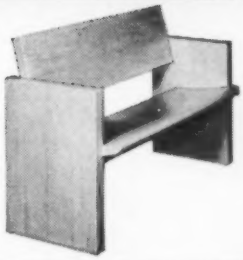

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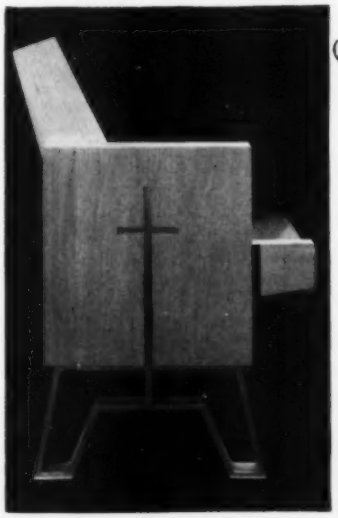

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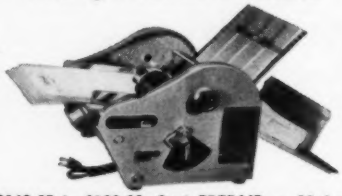

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FELLOWSHIP HALL

(*Continued from page* 41)

young people of the church. This youth parlor may have a television corner, a snack bar, and its own service facilities. A separate means of access and egress allows it to be used without opening other parts of the church building. On Sundays, this space can double for instruction area that might be needed.

Conclusion

If all of the possible uses for the fellowship hall are carefully thought of and planned for *in the early design stage*, the end result will be an amazing flexibility of use. Thus, dollar for dollar, the cost of such space will be reasonably economical and will allow the planning of a complex, but well-rounded, program. Such a program, it seems, is an absolute necessity for the present day Christian church if it is to serve both God and mankind.

THE END

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Among their many other worthwhile activities in the church, Girl Scouts assist in the observance of Girl Scout Sunday.

A Place for Girl Scouting in the Church

By Marion C. Amen

MANY churches find that Girl Scouting is an effective way of putting religious teachings into practice through its emphasis on the development of character and service to others. There are many opportunities for correlating the teachings and work of the church with the Girl Scout program's basic fields of interest: Arts and Crafts, Literature and Dramatics, Music and Dancing, Community Life, International Friendship, Nature, Out-of-Doors, Sports and Games, Agriculture, Health and Safety, and Homemaking.

Local circumstances differ widely and the individual Girl Scout leader can best decide which activities are applicable and feasible for her troop. It is important to keep in mind that girls join a troop voluntarily because they expect companionship, fun and action. These may be found in all of the Girl Scout activities if the girls themselves participate in planning and carrying out their programs.

Since the Girl Scouts is not a building-centered agency, it is dependent on its friends for shelter and there is seldom a better place for girls to meet than in the rooms designed by the church for the use of its own children and young people. Aside from the meeting rooms themselves, many churches have kitchens where girls can learn to cook as part of their home-making program. In time, when they have become expert enough, they can give service to the church by helping to plan, cook and serve a meal for a church meeting. In the church nursery school, the girls may learn good child care methods and can serve the church in turn by taking care of children while their parents are attending services or meetings.

The Girl Scout troop can help in the church library. If there is none, they might work with leaders of the church to arouse interest and support for a library and to install it. Using the skills learned in their Arts and Crafts field of interest, they can mend and rebind hymnals, prayer books or Bibles. Working with those in authority, they can help to decorate or make furniture for the nursery school, troop meeting place, or other rooms in the church.

Another facility of the church that

(Continued on next page)

Mrs. John Harlan Amen, adviser on Protestant Relations in the Community Relations Division for the Girl Scouts of the U.S.A., has been active in the Girl Scout movement for a number of years both as a professional and a volunteer. Daughter of Grover Cleveland, Mrs. Amen was born during her father's second term as President of the United States. She is the wife of attorney John Harlan Amen who is well known for his work at the Nazi war criminal trials at Nuernberg. She attended Teacher's College, Columbia University and has served on the board of directors of a number of philanthropic and welfare organizations.

GIRL SCOUT PROMISE

On my honor, I will try
To do my duty to God and my country,
To help other people at all times,
To obey the Girl Scout laws.

If you can qualify . . . why shouldn't you save $2 to $7 per thousand on your insurance

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GIRL SCOUTING IN THE CHURCH

(*Continued from page* 45)

could be used to the benefit of both the troop and the congregation is the mimeographing machine. Girl Scouts might use it for getting out their own bulletins and notices and, in turn, could help the church to mimeograph its own materials. A special Girl Scout use would be mimeographing the Girl Scout folders for the Order of Service for Girl Scout Sunday. The troop can help newcomers in town by making sketch maps showing the churches in the community with directions for getting to each from the center of town, and these could be mimeographed in the church.

Girl Scouts can add to the beauty of the church rooms by planting and caring for window-boxes, terraria, potted plants or bulbs. Some churches have grounds which they can make available to Girl Scout troops for learning basic camping techniques. Here, too, they may serve the church by helping to care for the grounds. If there is already generous landscaping, they can learn to tend the flowers and plants and even to do additional planting. They might also arrange flowers for special church occasions. When churches have purchased ground on which they expect to build, they may be glad to let the Girl Scouts plant vegetable gardens, the produce of which could be used for the benefit of the church in whatever way seems best. For example, it might be sent to an orphanage or a home for the aged in which the church is interested. As part of the out-of-doors program, Girl Scouts can help at picnics and other outings planned for children by the church. They might also cooperate with the church by helping with the nature and outdoor phases of its Summer Activities program.

A wealth of historical and inspirational resources for the Girl Scout program may be found through the church. In the field of drama, a troop could help plan and carry out a pageant or play from a Bible story, or a well-known religious historical or local event. Skills in designing and making stage sets and costumes may also be developed. The plays might be given at the time of church holidays or special events. A service would be given to the community by showing such

productions in hospitals or other institutions as well. The same use could be made of choral readings.

In the field of music, Girl Scouts can participate in the church program by singing in the choir or joining a choral group sponsored by the church. The troop might learn about the history of folk music in relation to religion; for example, the development of songs of praise or thanksgiving or festival hymns.

In service to the community, Girl Scouts may find much help from the church in learning how to serve those who need special care, such as the crippled, the blind, the deaf, orphans, the aged, the underprivileged and the unemployed. Girl Scouts can help collect clothing, make articles in basketry, needlecraft, leathercraft and other media. Troops can also recondition toys for the church nursery school, or for a missionary welfare project. Senior Girl Scouts often act as aides in hospitals.

All in all, the churches and Girl Scout troops have much to offer each other. The choice of program will vary. One group of girls may emphasize arts and crafts activities because the church building provides especially fine examples of architecture, sculpture, painting, or other forms of art. Another may select music because the religious organization has a particularly fine choral group. Still another troop may stress the international friendship activities, tying them in with the mission or welfare work of the religious sponsor. By the same token, certain facets of the church program may be given new strength through the interests of its troop.

Consultations between Girl Scout troop leaders and leaders in the church are especially encouraged. The Girl Scout leader knows what her girls can do and has the program resources of her council and the National Organization to draw upon. The youth leaders of the sponsoring congregation know what is needed for their young people and in the program of the church. Their counsel can point the way for Girl Scouts to translate into action the teachings of the church, to render the maximum service where most needed, and to use to the fullest the resources of the church. THE END

GIRL SCOUT PURPOSE

To inspire girls with the highest ideal of character, conduct, patriotism, and service that they may become happy and resourceful citizens.

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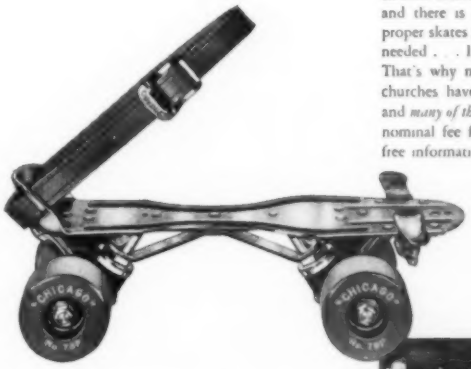

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FUND RAISING—PRODUCT SELLING

(*Continued from page* 33)

siderably by combining the initial efforts of the two or several groups.

When the item has been decided upon and it is time to place an order, the problem of quantity estimation will arise. There is no way of calculating exactly how many sales each participant will be able to make. If this is the first endeavor of this type that the group is making, sample sales may be in order. Select a few names at random for each participant and conduct initial sales on an order basis, being sure to tell prospective buyers how long they may be expected to wait for their orders. Averaging the number of orders will afford some idea of how many items each person contacted may purchase.

Find out, too, exactly how many active adult members there are in the congregation and, if possible, question several people who have worked on similar projects as to the number of sales per organization member they were able to make. All of these preorder calculations will give you a rough idea of how much may be sold, but as a caution on the first sales project, underestimate the order by a small amount. It will be better to know at the end of the project that more could have been sold than to have neighbors wincing when they open their doors to see a representative with sample and order book in hand—again!

The group may find it helpful to mimeograph a sales kit for each member. This would consist of the product's description, your purpose in raising the money, your schedule, sales suggestions and cautions, and order forms.

Selling

Some organizations have found it wise to sell on an order basis even when the product is obtained in bulk. Each member carries order forms and a sample, making up orders in duplicate so that the buyer may retain a record of his commitment. The duplicate procedure eliminates any questions on requested amounts and the order method itself eliminates carrying bulk quantities from door to door. It will, of course, necessitate two trips, so each group must decide which procedure will be best for its members.

Fund-Raising Manual

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The secretary should obtain a list of church members. These can usually be run off quickly by the church secretary from the addressograph machine. Each group member then selects or is assigned a number of the cards. Following this method, it is certain that all church members will be contacted and none will be plagued by more than one call. Certain streets should be assigned to each participant so that non-congregation members will also be contacted. A master file of church members' names should be kept handy for reference so that each worker may check to see that duplicate calls are not being made.

The product should always be sold on its own merit, and no attempt should be made to pressure an individual by inferring that the sum is small considering it is for the church. However, in the introduction, it is well for the caller to introduce himself, his church affiliation, and his purpose. Many people being contacted will certainly be interested in the group's aims, but from there on, it should be the product on its own merit.

Publicity will of course be of immense aid to your project. Fore notice will create interest and interpretation. A simple, brief announcement by the minister to the congregatoin will act as introduction within the church. Community organizations meeting in the month prior to the campaign may be willing to announce the project. If someone in the group is capable of writing an attractive, interesting news release, there is good chance it will receive notice in the community newspaper. Here again, the church affiliation, and the project's aim should be given adequate attention, but full import should be made of the product's worth itself.

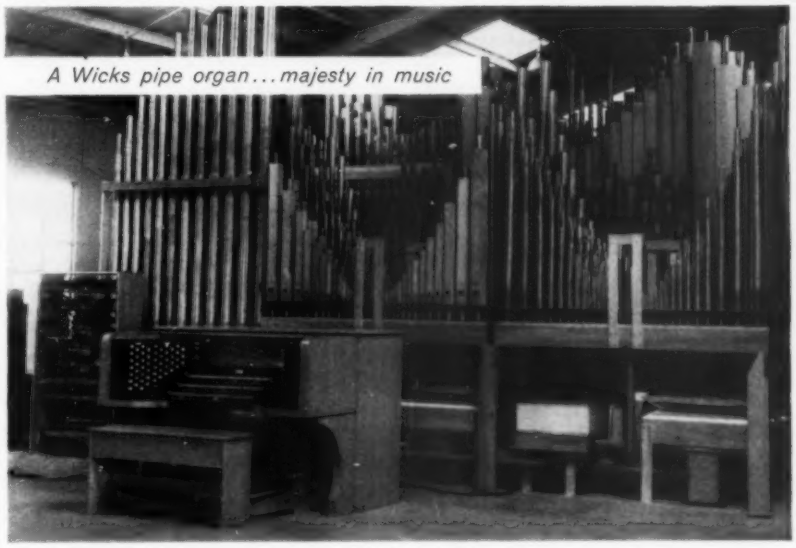
Benefits Beyond Money

Unlike ordinary selling, group projects for fund raising do and should take more time. In addition to its first purpose, raising funds, the project should also provide for conversation and acquaintance wherever it will be welcomed. This gives church members, the caller and the customer, the chance of becoming better acquainted, thereby drawing the congregation closer together. It will also give community members a chance to become acquainted with the church and may draw additional members through simple invitation.

Many groups who have engaged on projects of this type for the first time have been impressed with the togetherness it creates. This human relations commodity is of the utmost importance to churches today. Mass production and home sewing machines have eliminated the effectiveness of sewing or quilting circles which were at one time in great evidence among churches. There was a time, too, when community politics, better farming, and fair business procedures had their beginnings and learning sources in church organizations. Many churches are filling the gap with discussion groups on world affairs, better education, and mental health, but there is still a need for regular projects of working together. To this end, fund raising through product selling has many benefits.

For the church that has no great

(*Continued on next page*)



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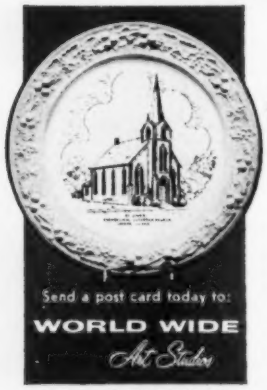

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FUND RAISING—PRODUCT SELLING

(*Continued from page* 49)

need for immediate funds, whose greater concern is creation of togetherness and publicity, there are a number of products which serve this purpose excellently. Among these are plates, stationery, Christmas and general greeting cards which incorporate a picture of the church or some church ideal. These are individualized with interior or exterior photographs of the specific church and can be obtained from some firms in full color, Although they can afford a substantial profit, these products are often sold at cost as a service to the congregation and as a public relations project.

Conclusion

As previously mentioned, a high standard of quality may be expected from the majority of companies serving this field. Those who do not meet such a standard are not to be excused, but it must be pointed out that committees accepting inferior products are themselves at fault. No organization should engage on a project of this type unless they are willing to devote the maximum time needed to organization, investigation, choice, and selling.

With care, enthusiasm, and a sustained effort, a project of fund raising through product selling can be of exceptional benefit to the church. The improvements and equipment it can provide are beyond count, and they can be obtained gradually, season after season allowing expansive drives to be reserved for the greater needs of the church. At the same time, a larger scope of home visiting can be achieved. Friendliness and reacquaintance can be increased. Properly handled, the result of fund raising through product selling will be an achievement of church goals today rather than in a distant tomorrow.

✦ ✦ ✦

Editor's Note: *Readers requiring additional information are invited to consult number* 92. Fund-Raising Plans *under the* "May We Help You?" *section on page 44. Use of the Postal Reply Card in the back of the magazine is encouraged as well as specific inquiries to the editors.*

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HOW TO BUILD A CHURCH CHOIR, by Charles Huddleston Heaton. The Bethany Press, St. Louis, Mo. An introductory manual written to give advice and suggestions primarily to those avocational workers who lead the church's musical program. $1.00

HOW A SMALL CHURCH CAN HAVE GOOD CHRISTIAN EDUCATION, by Virgil E. Foster. Harper and Brothers, New York, N.Y. The editor of *The International Journal of Religious Education* presents a practical handbook on the ways in which a church can have the maximum program of good Christian Education, with limited space and personnel. $2.00

PUBLICITY GOES TO CHURCH, by William E. Leidt. The Bethany Press, Box 179, St. Louis 66, Mo. Practical guidance in publicizing the local church and its activities through press releases, radio, T.V., direct mail, posters, and other media. $2.75

HANDBOOK OF CHURCH MANAGEMENT, by William H. Leach. Prentice-Hall, Inc., Englewood Cliffs, N.J. Writing from 30 years experience, the editor of *Church Management* writes of the methods and procedures used today in America's best managed churches and shows how they can be adapted to your church to make it more effective. The book is almost encyclopedic in content. $8.00

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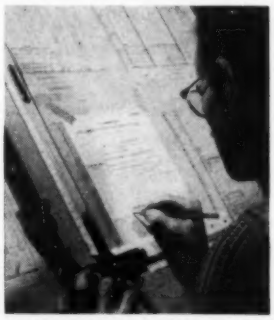

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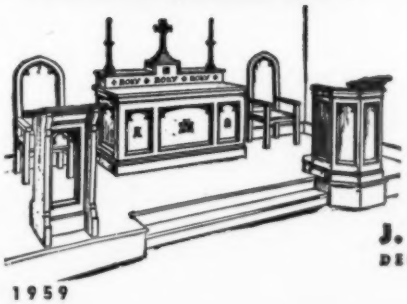

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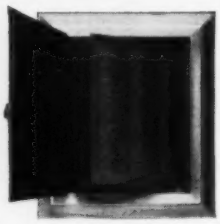

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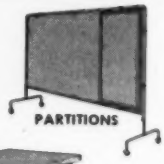

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A CHURCH'S CHALLENGE

(*Continued from page* 29)

greater disappointment to pride in the profession.

Design expression is the most formidable hurdle that the architectural profession confronts in designing a church. The great variety of answers given to this problem certainly show that there is no simple or single solution. We cannot return either to the gothic cathedral nor to the wood church on the village green. And yet, as in all past periods, there must be a basic underlying philosophy which is the heart of the architectural problems to be solved, and the expression of these ideas, in terms of understandable forms and colors together with the obviously necessary spaces and facilities is, as always, the essence of architecture.

At the heart of the problem of the modern church, as opposed to other modern buildings, is the fact that the church has as its most important function the responsibility of speaking to the human spirit, where other buildings are space enclosures for other primary reasons. Church design must play its part in bringing man closer to God, a challenge greater than the challenge of designing an office building to increase working efficiency and pleasure.

Another problem which the architect must face is the fact that his design must appeal to many people, of varied backgrounds and different age groups. Here is the great challenge of expression, for a new common denominator must be found to speak to all members of the church family.

It may be of assistance to clergy and committees thinking along these lines to set down a few principles which should govern our approach to designing a church today. I believe that these are the important considerations, and only these should influence our efforts.

The Church in America consists of two main parts — the church proper, sometimes called the worship room, and the ancillary features of education, recreation, socialization, administration and sanitation.

These two inter-dependent features should be clearly expressed in the simplest forms so that there can be no doubt of their identification. Frequently, when the requirements of a church are analyzed, it develops that the spe-

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cial needs of the service features are about twice that of the church proper, and this poses an obvious problem. Since the sanctuary is the basic theme of the church, it is the emotionally important part of the building. It must stand clear and strong lest it be lost in a multiplicity of comparatively pedestrian rooms.

Let us assume, for the moment, that the spaces and circulation for all the secondary facilities can be adequately disposed, and consider the structural and technological methods which we can use in the design of the church proper to achieve an emotionally effective and comparatively economical room.

Modern construction developments have freed designers from many restrictions once considered inherent in all building. Steel or concrete construction of roofs has made it possible to build a room of any desired proportion, and to do it economically. This means that a church can be proportionately wider and shorter, thus bringing the congregation closer to the service and removing the feeling of isolation from the traditional "back pews."

Other modern construction techniques permit new freedom in design. Forced air heating and cooling mean that a building may be brought to a required temperature quickly and uniformly. Overhead day lighting is both practical and beautiful if properly screened and controlled. These factors make the side-aisle ventilating window and its attendant distractions no longer a necessity. The principles of acoustics are well understood, and capable consultants are available to help avoid costly errors in this important area.

Honesty and economy are handmaidens in the expression of the material to be used in the building. If it is a brick building, it should have brick inside finished walls, and if the roof is of wood the ceiling should be of exposed wood construction. The electric light fixtures should be in keeping with technological advances in lighting, not copies of designs which were appropriate to another age.

The design and disposition of the various ritualistic elements in the chancel area, and the lighting of this

(*Continued on next page*)

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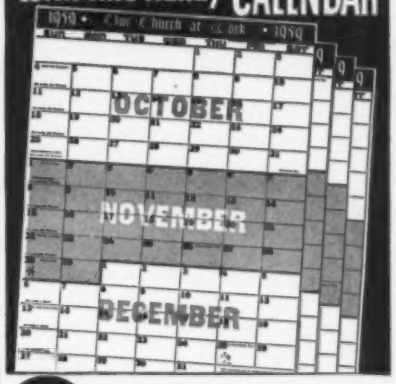

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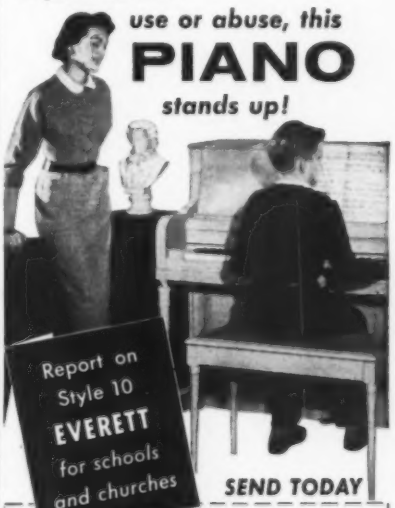

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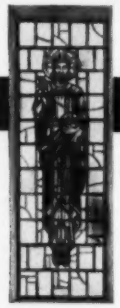

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A CHURCH'S CHALLENGE

(*Continued from page* 53)

area, are among the most serious responsibilities of the designer. A capable architect will see that this area and its accessories are all in key with the established character of the church.

As an example of that of which we have been writing, let us trace the steps of development of a modern church, relatively small and modest in cost, but planned to include both present requirements and future growth.

For Epiphany Episcopal Church in St. Louis County, Missouri, three separate design expressions were developed, with the third being the unanimously accepted design which is now being erected.

The projected population is 250 people seated in the church, plus nine Sunday School rooms with minimum church offices and kitchen. The next expansion will be parish house and additional education rooms, and present plans provide for the later addition of these facilities.

Many conferences between building committee and architects took place as the thinking progressed through the three stages of designing. The fourth stage, a complete scale model to show precisely how the church will look when it is completed, is of real value to pastor and committee.

The first design shown as Illustration I was laminated wood and frame construction. The second expression was the circular church shown as Illustration 2. This design had some very enthusiastic supporters, but it was ruled out because of the inherent difficulties of rectangular pews in a circular plan.

The architects agreed with the congregation that the third and final expression was the strongest and best.

Using the natural fall of the lot to advantage, the design places rightful emphasis upon the church, putting it, in effect, on top of the secondary facilities. The walls of the church proper are of brick cavity construction and the roof is of long span steel joists. Brick screens within the church combine standard and Roman Brick. The interior is designed for rather subdued daylighting, except for the area above the altar which is skylighted for about five times the light level of other areas.

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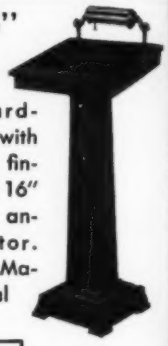

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Artificial lights are incorporated into the ceiling, so that the same lighting atmosphere is maintained for day or night use. Acoustical correction is achieved by means of acoustical plaster and carpet. Windows above doors are to be of wood, glazed with mouth-blown stained glass and subdued coloring.

The spire for Epiphany is a bare, painted structural shell set upon a tripod directly above the altar. The traditional church bell is suspended within the tripod, this too, appropriately placed above the altar.

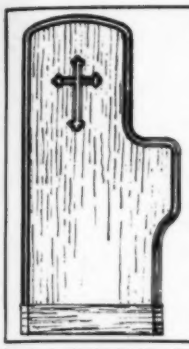
A point of economy might be mentioned here. The use of stained glass is limited to those focal points where it will contribute the maximum to the character of the church at a modest budget figure.

The lower level, housing the offices, Sunday school rooms, and kitchen, uses poured concrete for slabs and structure. Piers and interior ground floor partitions are of standard concrete blocks, painted. Terrace floors and driveways are of asphalt blacktop. These construction features are for reasons of economy.

The project, without the parish house, is designed to cost $135,000. Chancel furniture, but not pews, is included in this figure. Heating is designed for cooling with the same system, and if costs so dictate, the cooling equipment may be deferred for a time without incurring added costs when it is installed.

While this church has been designed within the rather rigid budget limits and the need to capitalize on a difficult, sharply sloping lot, there has been ample opportunity for the expression of this church in its community in terms of architectural design.

Its problems are not unlike the problems found in designing other modern churches, or, indeed, those of other architects whose church structures are designed in the mood of today and tomorrow rather than rooted in the tradition of centuries long past. THE END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(*Continued from page* 6)

tells how to cut the tape, how to butt the edges together properly, and what will happen if the wrong angle is used.

✦

An exciting new utilization of audio-visual media was released by the Broadcasting and Film Commission of the National Council of Churches on October 1st. It is a 13-program television series called TALK BACK. Each 30-minute program is detonated with a 12-minute drama portraying one of the major causes of tension in modern living. These brief films have been expertly engineered to dramatize a problem of pressures in terms of daily living. No attempt is made to entertain or resolve the situation.

Solutions are left to the panel which discusses the theme after having seen the film. Each of the films are designed to bring such themes as guilt, Christian principles in business, suffering, and civic responsibility into poignant reality. An attempt is made to staff the panel with members whose individual sympathies will cover most of the possible view-points on the problem. Their function is to attempt to relate Christian faith to the questions stimulated by the film.

When local schedulings have been completed, TALK BACK will have been launched in 75 major city areas across the country. Further information on the series can be obtained from local interdenominational groups or ministerial associations. TALK BACK is the contribution of the Television, Radio and Film Commission of the Methodist Church to the National Council of Churches.

✦

W. Frederic Shedinger, executive vice-president, Dettra Flag Co., Oaks, Pennsylvania, says, "Old Glory will soon be in very short supply unless it is made clear that the only proper and official U. S. Flag is the present 48-star, 13-stripe design." It seems that since the approval of Alaskan statehood many

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✦

A new maintenance booklet, "How to Finish and Maintain Hard Floors," has just been announced by Huntington Laboratories, Inc. The eight-page booklet details effective maintenance procedures for terrazzo, marble, concrete, magnesite and ceramic tile, and tells how to avoid problems as well. The booklet is available on request to Huntington Laboratories, Inc., Huntington, Indiana.

✦

Allied Radio Corporation, Chicago, Illinois, distributors of electronic parts and equipment, have announced the release of their 1959 general catalog. The new catalog consists of 452 pages and lists over 32,000 items. Of special interest to churches is the section devoted to sound equipment. Allied's 1959 electronics catalog is available upon request and without charge. Write to Allied Radio Corporation, 100 N. Western Ave., Chicago 80, Illinois.

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Advance Machine Co. 26
Floor Machines
Allen Organ Co. 27
Organ Mfgrs.
Allied Radio Corp. 58
Church Sound Systems
Amburn's Church Accessories 57
Hymn Book Racks
American Library Color Slide Co. 57
Religious Color Slides
Anderson Art Glass Co 40
Stained Glass
Ashtabula Sign Co. 42
Bulletin Boards
Baldwin Piano Co. 5
Piano & Organ Builders
Behr, Herman G. Co. 56
Bulletin Boards
Benson, John T. Publishing Co. 43
Hymnals
Bentley & Simon, Inc. 44
Pulpit & Choir Gowns
Bernard Smithline Co. 55
Pew Cushions and Kneelers
Bethany Press 54
Communion Service
Boyer, C. W. Co. 48
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Camden Artcraft Co. 50
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Carriker Church Furniture Co. 53
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Chandler Publications 54
Pastor's Sermon Builder
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Church Account-O-Lope System, Inc. 42
Church collection envelopes
Church Craft Pictures, Inc. 35
Religious Slides & Filmstrips
Cicero Bible Press 56
Bible Catalog
Circulation Service 50
Fund Raising Products
City Glass Specialties Co. 44
Stained & Decorative Glass
Clapper's Manufacturing 50
Folding Tables
Clarin Mfg. Co. 11
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Clark, W. L. Co. 58
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Coca-Cola Co. 41
Refreshment Centers
Concordia Films 6
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Cotrell & Leonard, Inc. 54
Choir & Pulpit Gowns
Custom Studios 32
Fund Raising—Bulletin Covers
Demoulin Bros. & Co. 56
Pulpit & Choir Robes
Dietz, William H., Inc. 52
Pastor's Communion Set
Dolge, C. B. Co. 48
Dolcowax
Dukane Corp. 37
Automatic Sound Slide Film Projector
Emack Mfg. Co., Inc. 57
Church Furniture
Endicott Church Furniture Co. 3
"Cushion-Eze" Pews
Everett Piano Co. 53
Piano Mfgs.
Foldcraft 12
Portable Partitions, Folding Tables & Leg Units
Franklin-Lee Co. 46
Church Furniture
Fritsen Bros. Co. 54
Bells, Carillons, Chimes
Gillmore's 32
Fund Raising—Butter Mints
Glass Craft Studios 50
Fund Raising—Trays
Grace Line Co. 33
Fund Raising—Prayer Napkins
Hartley Garment Co. 57
Choir & Pulpit Robes
Hauke Press 53
Contribution Forms
Hillgreen, Lane & Co. 44
Organ Builders
Holes-Webway Co. 50
Sign Kit
Holiday Co. 32
Fund Raising—Greeting Cards
Hope Publishing Co. 34
Hymnals
Howe Folding Furniture, Inc. 30
Folding Tables
Jackson Products Co. 31
Dishwashers
Kanel Brothers 57
Dossals & Altarware
Keck, Henry Inc. 56
Stained Glass
Kelco Supply Co. 52
Folding Furniture
Kirkbride, B. B. Bible Co., Inc. 7
Chain-Reference Bible
Krueger Metal Products Co. 48
Hymnal Racks for Folding Chairs
Lillenas Publishing Co. 50
Catalog
Lynn Sign Moulded Plastic Co., Inc. 27
Bulletin Boards
Manning, R. A. Co. 30
Church Lighting
Marion-Kay Products Co. ....4th Cover
Fund Raising Products
Master Addresser Co. 40, 52
Duplicators & Addressing Equipment
McDaniel Envelope Co. 57
Church Envelopes
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Church Lighting
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Lighting Fixtures & Bronze Tablets
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Religious Films
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Moore, E. R. Co. 55
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National Church Goods Supply Co. ..56
Choir & Pulpit Gowns
Newman Brothers 52
Bronze Memorial Books
Nixalite Co. of America 10, 57
Bird Repellants
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Ossit Church Furniture Co. 43
Church Furniture
Parsons & Parsons Co. 56
"Nowiltex" Collars
Payne-Spiers Studios 55
Stained Glass
Pella Rolliscreen Co. 27
Folding Doors
Peterson, Thomas A. Co. 53
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Portable Organ
Pike Stained Glass Studios 42
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Ray Supply Co. 34
Lectern
Reddington, J. P. & Co. 51, 55, 16
Pews, Pulpit & Chancel Furniture, Altarware, Folding Chairs
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Flags for Churches
Religious Publishing Co. 11, 36
Book on Church Bldg.
Rilco Laminated Products, Inc. 29
Laminated Arches
Rodeheaver Hall-Mack Co. 36, 54, 57
Hymnals, Music Catalogs
Rossin, Donald F. Co. 32, 44, 57
Church Records, Folding Machines, Bulletin Boards
Rostand Mfg. Co. 57
Altar Brassware
Russell Church Studios 54
Imported Stained Glass
Sangamon Mills 50
Fund Raising—Dish Cloths
Sauder Mfg. Co. 31
Church Furniture
Schulmerich Carillons, Inc. 8
Electronic Carillons
Scripture Press ....2nd Cover
Visual Aids
Shwayder Brothers 40
Samsonite Folding Chairs
Smiling Scot 48
Fund Raising—Dish Cloths
Society for Visual Education ..3rd Cover
Visual Aids
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Fund Raising—Soap & Towel Package
Spalding Publishers 32, 43, 53
Fund Raising—Stationery Bulletin Covers, Calendars
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Duplicators
Standard Dry Wall Products, Inc. 38
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Standard Publishing Foundation 53
Church Bulletins
Streed Electric Co. 42
Communion Glass Washer & Sterilizer
Structural Slate Co. 29
Slate Products
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Pipe Organs
Terry, Duncan Niles Studios 57
Etched Glass
Tiffin Mfg. Co. 52
Church Furniture
Turney Wood Products, Inc. 35
Church Furnishings
Unified Structures 54
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Bells, Chimes, Carillons
Verdin, I. T. Co. 51
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